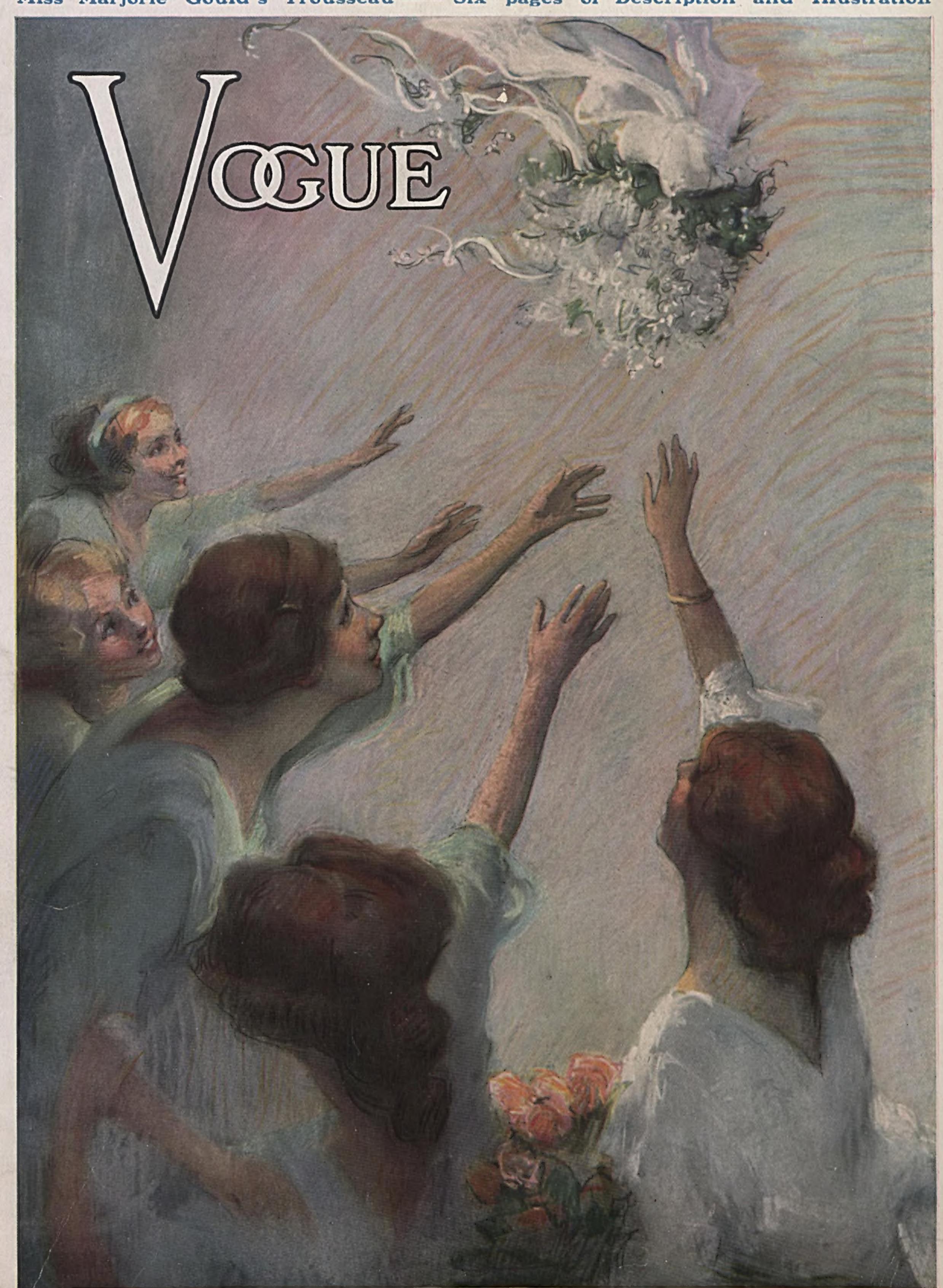
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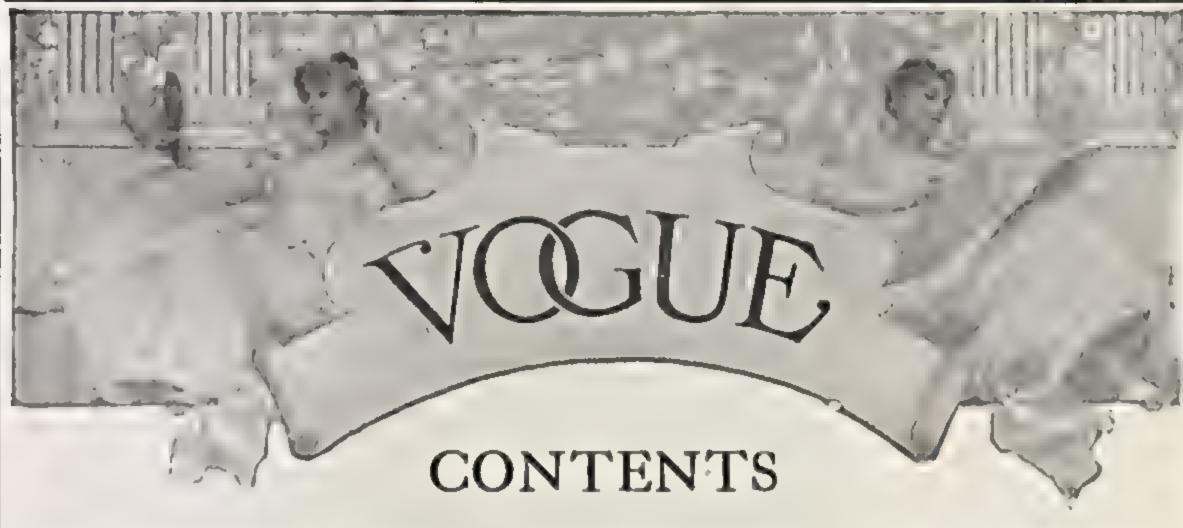
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SUMMER HOMES

Vogue, dated May 15th, will be on sale Monday, May 9th. No one who has, or hopes to have, a country home, cottage, camp or bungalow should fail to read it. In addition to its regular departments, this handsome number will contain profusely illustrated articles on built-in furniture, wicker furnishings for lawn and veranda, the decoration of small country houses, garden pottery and many other subjects of interest and practical value.

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MISS MARJORIE GOULD

IN HER WEDDING COWN OF SATIN DRAPED IN CHIFFON AND DUCHESSE LACE

From a pencil portrait by Jean Parke



INDIVIDUALIZED TROUSSEAU

The American Girl who Follows the Frenchwoman's Method of Discrimination in Dress— Simplicity with Richness the Keynote of Miss Gould's Selection

RADITION and sentiment surround a bride with a romantic glamour that commands attention not alone from her family and friends but from the world at large as well, and especially

the families involved, is a marriage such as that of Miss Marjorie Gould to Mr. Anthony Joseph Drexel, Jr., which took place on Tuesday, April nineteenth, in St. Bartholomew's Church, New York City. Through it are united two prominent families of New York and Philadelphia, both socially eminent and both also distinguished for far-reaching achievements in the commercial world. Moreover, the bride's countrywomen are enthusiastic over the wealthy American girl who has elected to take an American husband when so many of the girls in her position are carrying their charming selves and their vast fortunes to foreign shores. For these reasons as well as the brilliancy of the occasion the details of the trousseau are particularly appealing to the feminine contingent. The bride has been noted ever since her début for a cultivated taste in dress which is at once expressive of refinement and individuality. Her sense of correctness has led her to adhere throughout the entire wardrobe to the simple and distinguished in preference to the merely ornate. It is seldom one sees so much delightful discrimination shown by a girl of unlimited resources, and it gives one pleasure to present her gowns as an evi-

taste in selection. Her extreme youthfulness has a decided style of its own, the willowy graceful figure and well poised head giving much individuality to the simplest of her costumes. She is one of those women who, like the French, wear only what is becoming, adopting and adapting to themselves the styles of the season and eliminating that which does not appeal to and express their ideas of suitability, no matter how great its vogue or attraction.

dence of her unusual

portions of the head and shoulders, as it does. larly well set off by the Gretchen neck or the toby collar, and in her frocks this mode has been adhered to almost without exception. This treatment has great charm, lengthening

interesting, because of the prominence of the face and bringing out the beautiful pro- deftly from the sides was draped the chiffon

One of the bridesmaids in the quaint frock of pink chiffon over French blue, with Cossack turban

portions of the head and shoulders, as it does. THE BRIDAL GOWN

One hesitates at the thought of attempting to describe the wonderful wedding gown. It was a glorified model in beautiful fabrics richly embroidered and draped and festooned with marvelous duchesse lace. Yet its greatest triumph was that it served as a setting and frame for the bride herself rather than

challenged attention on its own account. Shimmering breadths of satin slipped down over the hips into a long, sheath-like skirt and train, and a panel ran well up to the bust, giving an unbroken line at the front. Most

> tunic, embroidered in a design of orange blossoms, the design showing thick clusters of buds in padded needlework with fine, graceful sprays of vines and leaves. On the edge of this was a flounce of duchesse. The tunic, low on the sides, was caught and knotted, losing itself again toward the back of the skirt. The square neck left free the stately throat. The court train, sumptuous and hanging to perfection from the slim shoulders, lay in broad folds behind the bride as she walked up the aisle. It was adjusted with the greatest art to the proportions of the wearer, dropping easily and softly, and so handled that it did not destroy the symmetry of the figure, which is so often a drawback of this style of gown. Over the dusky hair was arranged most becomingly, lifted well from the brow, the veil of tulle, crowned by a wreath of orange blossoms. In embroidered satin slippers, peeping their toes from beneath the hem of the gown, the bride moved with dignity and grace.

> > BRIDESMAID'S FROCK

The gowning of the wedding attendants was original in color and quaint in treatment. The maid of honor, Miss Vivien Gould, and the six bridesmaids, Miss Elsie Nicoll, Miss Dorothy Randolph, Miss Margareta Drexel, Miss Marjorie Curtiss, Miss Beatrice Classin, and Miss Hope Hamilton, all young and blessed with

great good looks, appeared to the best advantage. The models chosen for the gowns and the hat were piquant, and showed an individuality in costuming that lent special charm to the wedding ceremony. The frocks were a combination of blue and pink, the palest pink chiffon, thin and very transparent, quite distinct from the more substantial chiffon cloth, being chosen. This was mounted over a French blue satin lining, the over-

skirt drooping to below the knees, and being laid in plaits, narrow and close together. This droop was caught under and formed a loose, light puff through which ran a wide band of thin blue satin ribbon folded close together, which came out again in the middle back of the skirt, tying in an enormous bow that flopped against the feet of the wearer as she moved. Think of what an innovation it was to have bridesmaids in short dresses! These escaped the ground all around, blue-shod feet and ankles showing under the bottom flounce, which was double and accordion plaited. The bodice was of chiffon laid flat over fine lace beneath, one strip across the bust and one over each shoulder. The sleeves at the top were of net with a real lace dot, and on the edge a border of the patterned lace. Around the open necks there was a little plaited frill of chiffon. Sashes there were to complete these dainty frocks, all of chiffon and lace, so that though they hung well to the bottom of the gown they were taken in as a sort of drapery, since their sameness of color did not bring them into contrast with the skirt itself. From where the sash was knotted at the waist there was a square tablier of chiffon hemstitched on the edge, carried up and tacked against the shoulders. The ceinture was a band of satin ribbon draped straight around the slender waists, with at one side of the back a large flower rosette with pointed petals. Topping each lovely head and effectively completing and carrying out the conception of the costumes was a fetching hat. So seldom do we see bridesmaids in anything but large-brimmed picture

hats, that it is quite a surprise to find how altogether charming another mode can be. In this case it was a Cossack turban carried quite high and straight up from the sides of the head, and made of pastel blue chip laid lightly on its wire foundation. Clouding and veiling this was pink tulle in cobweb folds, while at the back, well to the left side, nodded one feathery pink plume. These chapeaux posed above the smart coiffure of either blonde or brunette were bewitching. Great armsful of pink moss rose buds were carried by each attendant. Then there were the dear little flower girls, Miss Edith Gould, one of the younger sisters of the bride, and little Miss Ellin Mackay. They were like exquisite blossoms themselves in chic frocks of white chiffon with pink sashes, pink stockings and wee pink shoes. Their child faces looked out from bonnetshaped leghorn hats against which were caught pink camelias, the blossoms they carried being also pink camelias.

RAVISHING TEA-GOWN

Nothing in the trousseau exceeds in charm the exquisite tea-gown, the model being one that, while comfortable, yet at the same time moulds trigly to the svelte lines of Miss Gould's figure: The under-dress is of a delicious, soft pale pink silk, not absolutely smooth, but with what one would call a grain rather than a rib. Woven into this is a pattern of wide ribbons, knotted and tied in great bows. This forms the outside of the border, with single daisies on short stems

in a straight line, and then is slipped down above the brocade. The skirt is fulled on fon laid perfectly flat with strips of pearl passementerie running down to the belt from each shoulder. The neck is finished by a over the shoulder and forms the cascade trimming that edges the coat. This coat is a

scattered inside of it. This brocade appears on the entire hem of the skirt and across the bodice at the bust, the flowers in graduated sizes running up almost to the knees. The pattern at the bust extends across under the arms to the waist at the back, where it loses itself in a folded belt of satin ribbon. A strip of gossamer lace, embroidered in gold and silver thread, so light in weight that the effect, while rich, is subdued and dainty, is carried across the front just slightly below the satin girdle. Above the girdle at the back, the entire waist is of chifband of the net lace which comes around gem in cut, the transparent chiffon in the back falling straight from the shoulders low

down on the skirt. Its slanting fronts come together above the knees, and are held by a large button covered in lace; the lace ruffle falls back with considerable fullness. Sleeves to the elbow are easy and have lace to trim them. The coat continues around to the back with its lace edging, and is caught up and knotted just at the head of the patterned border. A band of lace extends up from its hem on either side the hips, where it stops abruptly. The front of the neck is round in shape and has a tucker of chiffon corded at its edge. Such grace and beauty of line are seldom accomplished even by the

Tea gown of bordered pink silk with chiffon coat edged in silver and gold lace

most skillful of designers. Pink, which is-Miss Gould's favorite color, is chosen for all her negligees.

GOLDEN CHARMEUSE EVENING GOWN

The unerring instinct for what exactly suits. her marked individuality of figure and coloring is proven by the evening gown of golden charmeuse, the coloring of which is lovely and the draping deftly handled. Across the front of the decolletage bands of the material: are worked in a pattern of silk floss combined with pearls, this being used to edge the topof the bodice, which is entirely in thin materials mounted on gold chiffon. Yellow net is threaded in close lines of gold and crystal' bugles and pearls, this close setting of the rows giving a surface of great richness. The sleeves and shoulders are in one, absolutely flat and plain with the slight under-arm fullness that is necessitated by this cut. The front of the neck is made square, and according to present fashions, the back is carried low in a point, where it is joined by the silk embroidery as belt. The drapery of the front is perfect, consisting of a gentle swathing of the body in the material as it draws. down toward the side. At the back there are plaits below the belt. On the left side, just under the knee, the fullness from the drapery is caught by a knot of the material wound in with a strip of embroidery. As the wearer moves, the front hem clings against the satin-shod feet, the train being quite perceptible and lying in soft folds on the floor. So girlish and yet so dignified a gowne as this is most suitable for a young matron.

SILK CREPE AFTERNOON GOWN

A striking gown, and one that is decidedly becoming to Miss Gould's dark hair and exquisite creamy complexion, is of cherry and black. foulard veiled in a halfcoat effect of black. chiffon, the pattern being a black scroll. To call this material. foulard does not describe its wonderful quality, for though it gives the look and has the effect of foulard, it is far richer and more beautiful in texture. In truth, it is a crepy silk, thin and light, but kid-like in finish. No model could have been chosen for this gown better adapted to the fashionable veiled handling. There is a fetching treatment of the over-drapery which half conceals and half reveals the strong coloring of the gown beneath. The skirt has a flounce put on just below the knees with a very heavy cord; immediately in front this flounce is straight and plain, but as it rounds the sides it is gathered. The top of the skirt is somewhat baggy and full where it meets the flounce. The bodice above the empiecement of the material is entirely of lace, a new heavy quality combining; crochet with narrow. taping, which is handsome and of much originality. On the edge of the sleeve there is a straight band of the material as cuff. As the fashion is, the chiffon drapery is plain and straight over the shoulders without tuck or plait, with a flat binding of satin ribbon. As it crosses at the bust it

shows a "V" of the lace and is held where it meets by a straight cross-bar of jet. At the waist there is a wide black satin belt. The back is quite different, for here the coat runs down straight from each shoulder on either side, exposing a good deal of the bodice. A huge black satin buckle marks the

meeting of the girdle and the lower part of the coat lies on the skirt in points, which are weighted to keep them in place. This frock is walking length, clearing the ground slightly all around. With it there is a large picture hat of black crin with heavy, lustrous ostrich plumes.

'WHITE SATIN WITH REAL LACE TUNIC

To go back to evening gowns, there is an adorable white satin, with an over-skirt of lace, which, though most elaborate and strikingly handsome, yet preserves that certain distinction which proves the correct taste of this bride. The satin skirt is brought full and close around the hips and knees, while swinging diagon--ally across the front and comring together more than halfway down is the tunic of lace hemmed by white satin and slightly gathered into it. This has a most entrancing way of weiling the satin beneath and gives an ethereal, misty effect to the sumptuous material. On the edge of the tunic there is a band of embroidery consistang of circles and dots in gold and white. At the waist this is met by an elaborated treatment of net, which forms a plastron under the bust. The satin is carried halfway up over the bodice, with a gold ribbon to finish it at the top where it passes under the arms. The bodice and sleeves of duchesse are mounted on a chiffon foundation, and the front of the squared neck has gold ribbon as a border peeping out from under a veiling of lace. Picturesqueness and grace are combined in the widths of lace that fall from between the shoulders in the back, its loose folds looped up into the tunic toward the hem of the skirt. This panel at its top is laid flat between the shoulders, and across it runs a band of narrow, embroidery which at its edges is left loose and brought around under the arm in loops and caught against the empiecement at the front.

BLUE SERGE MORNING FROCK

Beautifully simple in fine long lines and without other trimming than its dainty collar and cuffs in lingerie embroidered in blue, the little serge gown is one of the most pleasing of the outfit. It is made in one piece with a belt of itself that conforms to the present demand for a girdle of some sort, and yet does not break the easy fit of the frock. The bodice is laid in a few shallow tucks that run from the shoulder out over

the arm, giving a roomy armhole most adroitly cut. The lines of these tucks are marked
by a row of flat smoked-pearl buttons. This
curving slope on the shoulders is good. The
idea of the button is repeated in the skirt
by carrying a row of buttons down to the hips
on one of the plaited panels. The skirt is in
flat box-plaits, and though actually considerable fullness goes into its make-up, the plaits
are so handled that the contour of the gown
is slender and sheath-like. The elbow sleeves
have plaitings of organdy embroidered in an

eyelet edge in dark blue. The toby collar lies flat against the neck, and is brought rather close to the throat. With this is worn a hat of coarse old-blue braid. It is large in the head size and wide of brim, drooping slightly on the right side, and caught up above the heavy coils of dark hair, with a splashing bow



Golden charmeuse draped evening gown with upper bodice of bugle embroidery

The becomingness of this costume is very marked, and it is charmingly finished by its accessories. Over the hat is draped in just the right folds a veil of rare cream lace, and in the hand is carried a round vanity box of dark blue enamel wonderfully made, so thin and flat that only a French jeweler could squeeze into it the fittings of powder puff and mirror. Low tan shoes with small round gilt buckle, and sheer plain tan silk stockings appear beneath the skirt. It is

a perfect choice for a costume of this sort.

MORNING GLORY MARQUISETTE

Stunning is the gown in one of the changeable thin materials giving the shimmering twotoned effect that is the latest of the season's fancies. In this is used a fine silk marquisette in

what is known as morning-glory shades, a mixture of French blue and rose. As a foundation, there is a changeable silk in the same colorings, which hangs close and straight to the ground, its hem showing beneath the tunic, which is some four or five inches shorter. The over-dress is cunningly managed; in reality it is an unbroken length from neck to hem, caught in against the waist line with some gathers. This gives a baby bodice and a full, ample skirt. Unique is the neck line, the top of the bodice being finished straight and edged in bands of the material embroidered in several blues. These lines run well out upon the shoulder, where they join in a point. Between this point there is an inset triangle of cream lace forming on shoulder piece; another strip of the embroidery continuing down the kimono sleeve to the cuff. The lining of the waist does not come up as high in the neck as the outside, and where it stops cream lace is laid under the marquisette as yoke. There is a girdle of the changeable silk with a buckle at the front. Very elaborate is the embroidery at the bottom of the tunic, a great wide heavy band entirely overspread with a byzantine pattern thickly padded. This by its own weight holds down the tunic in long lines from the waist-band. The blending of colors is exquisitely rich, and the combination most effective and artistic. Especially good is the simplicity of the model, relying, as it does, for its beauty on the exquisite embroidery while adhering to great severity of cut.

The description of this gown may appear a bit bizarre in coloring, but if so, it gives quite a wrong impression, for the tones that gleam so distinctly are so welded and softened into one another by the dyer's art that the whole effect is subdued and soft.

SUMPTUOUS LINGERIE MODEL

The perfection of exquisite handwork is reached in a lingerie gown in which an eyeletted design and wonderful Irish lace are used. The full sweeping skirt is at the top made of fine sheer white handkerchief linen tucked lengthwise in tucks that are loose when they reach the wide flounce. This is a very unusual piece of work, the open pattern being of intricate design, and in the finest embroidery. Just above the waist line there is an inset of this which curves up toward the bust, a second piece in somewhat smaller pattern being posed above it. Nothing could be imagined more beautiful than the top of this gown, which is of

delicate, cob-webby Irish insertion alternating with a heavier Irish. This same lace is used to finish the bottom of the skirt. The striking note of color that is seen almost invariably in white gowns of the season is here presented in a folded belt of nattier-blue silk. In the round neck there is a tucker of white net.

are so handled that the contour of the gown is slender and sheath-like. The elbow sleeves have plaitings of organdy embroidered in an silk stockings appear beneath the skirt. It is

is almost severe in outline, while at the back the great nodding white feathers soften it into a model that is quite picturesque enough for a garden party.

GOWNS FOR INFORMAL OCCASIONS

For informal occasions there is a charm-

ing dotted batiste somewhat less elaborate in work but made of equally fine fabrics. Its hem is entirely of mauve batiste, embroidered in a design which has circles of dots intermingled with solid triangles; this embroidery is on white and stands out against the color. The top of the skirt is tucked and has an inset belt of mauve which at the front curves upward. Irish crochet is used to join the side seams in the gown, and the note of color again comes in the epaulets and yoke bordering. About the round neck there is Irish latticing. Despite the width of this skirt, at the bottom it clasps the hips neatly and outlines the figure closely.

A fetching little gown for a morning at the Casino is of natural-color pongee. The skirt is scant in outline, but handled with a simulated tunic that appears to cross it just above the hem. A circular effect is maintained in the bodice by silk braid which is put on at the border of the round yoke with other pieces that curve toward the sleeves. A very pretty bit of embroidery is used for the lingerie accessories, this showing a shadowy design of grape leaves, the grapes themselves being tiny balls raised from the surface. This makes a flat collar around the neck with a very finely plaited frill of muslin on the edge. Cuffs of the same are on the threequarter length sleeves. and a wide side jabot of it is carried down on the left, halfway to the waist.

YACHTING GOWN AND SUIT.

All kinds of lovely costumes for summer days on the yacht are of course provided in this splendid trousseau. Serges and linens there are in numbers, and a mong them is an original frock that seems to specially suit the personality of the bride. The material, soft and smooth in we are with a widegrained cord, is cut in a one-piece effect which is

unbroken at the middle front, but at the sides there is a strip of the material that curves upward from under the arm. This is piped in white satin. From the sides comes a straight belt, stopping short of the front and held in place by pearl buttons. The sleeve is a lovely one, its kimono shape modified by its trimmings; from below it comes an under-sleeve of white satin, which again opens over cream lace, on the edge of which is a half-inch bias band of dark blue chiffon. The same touch of blue also appears in the plaited collar, and

is a most fetching little innovation. A tailored rough straw hat with a large bow and folded crown band is worn with this costume, and to go with it also is an ample, roomy coat of heavy white serge.

Also effective for wear on the yacht on cool summer days is a white serge coat and



Brilliant foulard crepe in cherry and black with tunic coat of black chiffon

skirt. The latter is cut walking length, narrow about the hips with a double boxplait at the back. The top runs up a little above the waist line and is finished by a soft fold of dark blue foulard dotted in white as girdle, having at one side a knot with short ends hanging. The coat, a semi-fitting jacket, reaches just a little below the hips and is lined in soft chiffon satin. The cuffs and collar are of the foulard, the collar being inset close to the throat with a brilliant blue and red cretonne—just a strip to give a vivid contrast

against the blue. This jaunty model is one of the most fetching in the wardrobe.

EXQUISITE DINNER GOWN

A peacock-blue chiffon over white satin is a dinner gown altogether out of the ordin-

ary in its method of trimming. A sheath-like lining of satin is overhung with the fresh, clear blue, laid in a light fullness, hardly enough to be called drapery, yet very soft and loose in its folds. Down each side slantwise are panels of silver lace, these quite broad and reaching below the knees. Here the panel is continued, but in a thin white lace instead of the silver. At the hem of the skirt this white lace is caught in a flounced effect which carries around to the back, where it runs up to meet full sashes of the silver lace that are attached in gathers to the waist band. The daintiest touch of the whole gown is the decoration of this lace. On it, at either edge, are placed tiny satin rosebuds and leaves, the flowers shading from palest pink to a deep jacqueminot tone. It is as if the cobweb lace had taken to itself this garlanding hoping to equal the richness of the silver which is above it. The contrast of the graceful festoons against the sumptuous material above it is most happy. The bodice is cut square, with white lace at the middle veiling blue chiffon. Outside this there is a draping of silver lace. The blue and silver stop abruptly at the neck line, the shoulders and sleeves being of silver mounted over white chiffon only. Pink tulle in flat folds is laid against the neck. Around the waist there is a straight belt, not more than two inches wide, of silver cloth under chiffon. This girdle is assimilated into the gown without breaking its length of line. Against the front at the left side, just in the curve of the waist, are tacked three great roses. These give a gorgeous burst of color against the delicate-toned background and are in themselves of rare quality, the best workmanship of the French maker of artificial flowers, and a thing quite above the ordinary variety. The great silky petals are in two tones, deep and light, repeating the shades of those that peep from among the

lace ruffles of the skirt drapery. The foliage is entirely of metal tissue, a mixture of gold and silver. One can imagine nothing that could exceed this frock in beauty, its girlishness and grace are so dainty, its trimmings so fitting for a youthful wearer. For summer evenings it is lovely and far more pleasing in its airy materials than heavy satins and embroideries. Blue of this tone is just the shade that goes well over white satin, which, when mounted in color calls for a decided contrast to prove successful.

TWO MORNING GOWNS IN BLUE AND WHITE COMBINATIONS

The never-failing attraction of blue and white mixtures has been duly appreciated by this bride, and we find among her choice of frocks for wear in the early part of the day two in these colorings, presented in the coolest and thinnest of materials. Dark blue bordered foulard is used for one, its pattern a small block square set close together, the border an arrangement of these dice so that there is a decided effect of white. Outside the design there is a width of solid blue, joined by hemstitching. An apron over-dress of this bordering is brought over each hip on a slant. It comes again from each shoulder in a V which stops short at the waist, there being no belt to mark the top of the apron drapery. The waist line is merely the joining of the bodice and skirt. Particularly smart is the arrangement of straight, broad sashes at the back, carried down in a flat, wide panel, with a border to finish them and inch wide plaitings of plain blue at the ends. The bodice has a vest of tucked and puffed blue chiffon over white between the border on each side, the collar and a circular yoke being of white chiffon. Blue reappears in the collar in a half-inch band of the blue chiffon put on flat at its extreme edge. There is a double frill of plaited chiffon on the vest, one blue and one white. The sleeves reach to the elbow with an undersleeve of chiffon, above which there is a cuff of plain blue and the fancy border. This gown is an exception to the rest of the trousseau in that it has a high collar, but it is one that will be used in most instances for town wear, in which case the closefitting choker is preferred to the other style.



White satin evening gown with tunic of duchess lace hung diagonally and embroidered in gold

The use of the blue and white chiffon throughout the entire bodice trimming save for the border of the material is good with its ignoring of lace of any sort. In truth the gown is perfect as it is and emphasizes its own charm by keeping to the plainest sort of decoration. Bordered fabrics are always more successful when made up in this way, as they are intended to depend on their own pattern for trimming. The white border in this lends itself splendidly to the slanting tunic, and in the bodice creates a long graceful line from shoulder to waist as it comes down on either side of the vest. The foundation blue is a dark and strong tone.

The other frock is considerably lighter in effect, its material a dark blue marquisette voile with good sized white dots set as close together as possible, almost touching. This takes away most of the blue. It is made over white, the skirt with a drapery that meets at the middle front and slopes off each side toward the back. A plain band of the material, attached by cat stitching of blue silk, forms the edge of this drapery. At the hem there is a strip of dark blue satin set on like a tuck several inches above the bottom. The baby waist comes down in full gathers from the shoulders, its only embellishment being a lovely piece of white net embroidered in a heavy design in dark blue, which is used as an epaulette, and is continued around the armhole.

The collar is pretty, again the low soft frill lying flat around the neck. It is plaited, a double layer of fabrics being used. On top there is a Chantilly lace, not dead white, but an ivory tone, hardly deep enough to be called cream. Inside this is a dark blue straight bordered lace mounted on a plain blue net with a ring dot. These two plaitings give the nicest kind of finish. The elbow sleeves have the same thing in the cuffs, which are tacked up against the arm. Even

though the belt is so marked a feature in all the spring models, we find it often in the simplest kind of form as in this frock, which has around the waist just a folded width of blue satin. This at either side of the middle front is gathered with an upstanding edge left loose. No prominent buckle is there to take away from the unbroken reserve of the unpretentious materials, that thus handled are so smart.

FROCK IN WASH SILK

For stifling midsummer days as a variation from muslins there is such a practical model in wash silk, entirely without lining. The skirt and blouse are separate, the color a green and white stripe. In outline the skirt has an old timy 1830 look as it has two rather flaring flounces put on below the knees. This round length skirt is quaint. The flounces are plaitings some eight or nine inches wide, laid under a flat stitched band of the material. The blouse is plain and slightly full from shoulder to waist. With collar and cuffs of lingerie plaitings, and a rather wide black belt the costume is complete. Wash silks such as this are the latest fad in Paris and they merit the favor shown them.

ACCESSORIES OF TAILORED COSTUMES

For tailored suits there are blouses in hand-kerchief linen, trimmed in real Irish lace. The body of one model is laid in very narrow tucks from neck to belt, hardly more than pin tucks and close together, this treatment giving the waist a sheer and light effect. The opening is at the front, where at the left side there is a plaited jabot of the material edged in Irish insertion. With street suits for town wear the collars are cut high, of lace, several narrow rows joined together and boned to fit snugly with just a slight lift under the ears. One of the latest fancies in jewelry



Blue serge morning frock with curving slope of shoulders and lingerie collar and cuffs eyeletted in blue

for gowns and blouses that are tailored in character is worn at the front of the collar to catch the frill in place or to hold the long, narrow, detachable jabots that are used with models that have no frill. This is a spreading narrow bowknot, like a cravat bow, outlined in diamonds, the middle filled in with black moiré ribbon. It exactly suits a simple style of gowning for morning dress on informal occasions, and is one of the instances of the suitability a smart woman demands for all her belongings. Jewelry is as carefully attuned to morning, afternoon or evening as the frock itself.

Miss Gould, like all modish girls, has done away as much as possible with the rustle of the silk petticoat, which is taboo in these days except in the quietest and softest of weaves. Many of the petticoats in the trousseau for wear under tailored gowns are of lingerie materials in preference to silk. For walking there is a rather straight and scant model, exactly fitted around waist and hips, some four or five inches from the ground, with a deep flounce that starts just below the knees as its trimming. The flounces are in a variety of patterns, in fine embroidery, some eyeletted, some solid, and others in a combination of the two. The beading that heads this flounce is threaded with a satin ribbon in the bride's favorite shell pink. Long, loose loops hang at the side to the hem of the skirt. There is an exquisite daintiness about fresh lingerie petticoats that is far above the most attractive silk skirts in distinction.

It goes without saying that this record includes only a portion of the trousseau, which has its practical as well as its more decorative side, as evidenced by smart tailored utility suits of every sort and description. Serges and tweeds with trimmings of braid, satin or moiré provide sensible equipment for sports and travelling, for mountain and seaside resorts.



ATTRACTIVE GOWNS OF SERGE, FOULARD, AND SILK VEILING

LEFT FIGURE.—Tailor-made gown of bois de rose serge, with trimmings of same tone satin. The skirt is made with flounce effects, which are headed by a cord. The jacket is trimmed with tucked bands of the material, which are inserted at the front and sides. Hat of fine black straw with black velvet facing.

MIDDLE FIGURE.—Gown of mole-gray voile de soie trimmed with old French blue satin. The belt is of old blue patent leather, and the tiny low-neck yoke is of ecru lace. Hat of white tagal straw with a bow of old blue tulle.

RIGHT FIGURE—Dress of black and white dotted foulard with a short transparent coat of black chiffon which is embroidered in black. A black patent leather belt is worn around the waist over the coat. Hat of ecru straw faced with black velvet.

Photo copyright by Marceau



THE BRIDAL ATTENDANTS OF MISS MARIE LOUISE LOGAN

Left to right: Maid of honor—Miss Edith Logan. Bridesmaids—Miss Elsie Nicoll, Miss Frances Alexander, Miss Marjorie Curtis,
Miss Marjorie Gould, Miss Elizabeth Latimer and Miss Constance Parmlee.



Photo by Bradley Studios

MRS. GEORGE H. SNOWDEN



Photo copyright by Marceau

MME. HENRI DE SINCAY A daughter of Mr. and Mrs. Henry W. Taft and niece of the Mme. de Sincay, a recent bride, is the daughter of Mrs. John A. President.



AN ATTRACTIVE CHURCH DECORATION FOR AN EASTER WEDDING. AT ENDS OF PEWS ARE CLUSTERS OF EASTER LILIES, WHITE ROSES AND FERNS, TIED WITH WHITE RIBBON. PALMS INTERSPERSED WITH EASTER LILIES BANK THE WIDE CHANCEL. ROPES OF SMILAX AND WHITE ROSES FESTOON THE STAINED GLASS WINDOWS.



A DIGNIFIED ARRANGEMENT AND DECORATIVE SCHEME FOR A HOUSE WEDDING. BEFORE THE BANKED AND DRAPED DOORWAY A RAISED PLATFORM FORMS AN ALTAR. THE ALTAR RAIL AND KNEELING BENCH ARE OF WHITE SATIN, FLANKED BY VASES OF EASTER LILIES. POSTS SUPPORTING HEAVY WHITE CORDS FORM THE AISLE.



A MOST ELABORATE SCHEME OF DECORATION FOR A SMALL CHURCH. PILLARS AND ARCHES ARE PROFUSELY TRIMMED WITH VINES AND FLOWERS. THE CHANCEL IS COMPLETELY FILLED WITH PALMS AND FASTER LILIES. ON THE PEWS, AT DIFFERENT INTERVALS, STANDARDS OF EASTER LILIES GIVE A BEAUTIFUL EFFECT.



THIS CANVAS MARQUEE WAS ERECTED ON THE LAWN OF A COUNTRY PLACE FOR A WEDDING BREAKFAST. THE UPRIGHTS AND SIDES ARE SIMPLY DECORATED WITH BRANCHES OF TREES, VINES AND PALMS. THE FLOOR IS COVERED WITH CANVAS. ON THE TABLES ARE VASES OF BRIDE ROSES AND THE NECESSARY SERVICE OF SILVER AND GLASS

CUPID AT THE BAR OF SCIENCE

T this, the season of the year when, according to the poets, the fancy of the young instinctively turns to romantic ruminations, there are multiplying signs that under the banner of Science an aggressive war of formidable proportions is soon to be declared against Cupid and his ways. Indeed the most potent allurements of the little god are already being attacked with a vigor and thoroughness that are hardly short of brutal—the destructive criticisms being levelled at the Elysian fields, that beautiful land of romance where he promises all true lovers that they shall roam forevermore. Science, which will have none of such make-believe geography, in a sentence wipes it off the map of possible experience by maintaining in her cold, calculating way that the happiness of the indivdual is not the aim of matrimony, but that its supreme purpose is to maintain the integrity of the race A sad blow this to all the delightful romantic fancies that even the least imaginative have indulged in at some time during their lives; and as for the ecstacies of the professional poets, they are inferentially declared to be of the substance of which dreams are made—baseless and misleading, although beautiful.

In no uncertain tones does Science bid the world give careful heed while she tabutoo great devotion to the Cupid ideal of love and marriage, and it must be confessed that as a scientific exhibit the roguish cherub is something of a fraud in that he sets up as a prophet and sociological leader, with no other qualification than a fanatical desire to stir up self-centered emotional turmoils, with the ultimate consequences of which he concerns himself not at all. Sorrowfully she points to the fact that one in every twelve marriages are legally dissolved in this country, and scornfully she proclaims on the authority of the Reverend Josiah Strong, the distinguished sociologist, that if they were not somewhat influenced by public opinion, many millions of couples who are now jogging along together would separate.

Cupid's theory of the happiness of the individual seems not to have worked out with conspicuous success in the face of these disconcerting statistics, but rather, says Science, is he responsible for the too frequent divorce in that he seduces even the most experienced into a belief of terrestrial bliss that is incompatible with life and people as they actually are. So embittered by their disappointment are the disillusionized couples after being misled by him that they break with the wedded condition instead of accepting the situation philosophically and making the best of it—which, by the way, is capable of being made a very excellent best.

Nor are the sins of Cupid, as charged by Science, all included in the prevalence of divorce, for against the debonnaire little god are also brought such doleful charges as that through his influence millions of children have been defrauded of their right to be born with healthy bodies, and in possession of all their senses. His creed of all the world well lost for romantic love has unfortunately to a large extent ignored the child, and that it may be trained to fit its environment Science has now taken the little one under its wing, and developed for it a brand new study called Eugenics.

Convincing, however, as is the case made out against Cupid, and forced as one is to lates the well-nigh ruinous results that have admit that he has been responsible for a befallen the children of men because of their vast amount of misery, ought he not also, in all fairness, to be credited with having given many millions of human beings some beautiful experiences, the memory of which even the least emotional of them would not willingly let die? Indeed it is not conceivable-however much intellectual assent they may give to the teachings of Science—that men and women will ever throw him over entirely, for dreary would be the life that had never been illumined by romance.

But Cupid must learn discrimination if he would hold his realm, even in part, for the physically defective, or degenerate, and the moral pervert are unworthy to be his subjects. He must be brought to realize that race service, as well as individual ecstasy. must be taken into account.



The jeweled plaque of diamonds is a favorite ornament of the season

OR many persons the subject of jewels possesses an indescribable fascination, and one may safely venture the assertion that for eight women out of ten, the lure of the jeweler's window surpasses in interest the most artfully decorated show case in the dry goods shop, or the tempting display of the costumer or milliner. The fashion of setting jewels changes almost as rapidly as the fashion in garments, and each season the climax of beauty seems to have been reached, for the imagination cannot picture combinations more exquisite, than those that are to be seen for instance, during the present year. As enchanting as are the leweled ornaments designed for wear with informal, or formal costumes during the day, it is after all, the magnificence of the Jewels to be worn with evening dress that arrests the attention immediately.

THE PLAQUE A FAVORITE ORNAMENT

A careful study of the newest designs in Jewels reveals the fact that the favorite ornament for wear with low gowns this season is the "plaque" of diamonds. This ornament is in effect a medallion about as large as a half dollar, or sometimes a little larger, and is invariably made of platinum in open-work design. These very beautiful ornaments are to be found at all the smart

Jewelers, and range from a certain simplicity, to those of the most intricate and delicate workmanship. The rage for platinum settings (which are more expensive than those of gold) has banished gold for that purpose, and when the superior beauty of jewels set in this white metal is seen, the wonder grows that it has not always been as universally used as it is at present. Diamonds set in this way become pure white, and the moon-lit frosty beauty of jewels mounted in tiaras of delicately carved platinum, beggars descrip-

There is a diversity of opinion expressed by the various leading houses as to the popularity of the tiara this season, while they are not at present as much in evidence at the opera, they are very much used at large and

formal functions in private houses. The fact remains, however, that there are few faces to which the tiara is becoming. A Woman should possess hight, and a certain dignity of carriage to look well with this

magnificent ornament upon her head. Dog collars of pearls or of diamonds, white universally becoming ornaments, While found in all the shops, have some-What declined in popularity, having been a melanted by the newer plaque. This is a matter for regret, for to women of a noth: age they are a boon, as there is in of that covers up the throat, and holds the chin place the sagging muscles beneath the chin as does the high, closely-fitting collar gas does the high, closely and gas jewels. The plaque, suspended by a Stude chain half an inch in width and tiall, ded with diamonds or pearls, is essentially the ornament for young, fresh throats, and the effect is very charming hower the white skin. Some women however, en grand ienue at the opera are and somally seen wearing both dog collar is the chain and plaque, and the effect is very brilliant.

Since the use of platinum for the setthe hof diamonds has become universal, the beauty of the dog collar has been much ornanced. The simpler designs in these ornaments are reproduced in great variety

The MODE RECIOUS JEWELS JEWELED CHAINS AND PLAQUES NOW PRE-FERRED TO THE LONG POPULAR DOG COLLAR-SUPERB CORSAGE ORNAMENTS OF RARE GEMS-THE NEW STYLE OF COIFFURE HAS ORIGINATED A NEW KIND OF JEWELED PIN AND BANDEAU



Corsage ornament of diamonds and rubies in an old French design

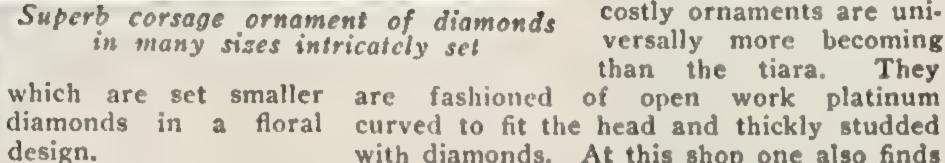
by the manufacturers of imitation jewelry but the exquisite, flexible mountings of platinum in open work design which are set with diamonds alone, are su These collars are more becoming than are those com-

tinguished. An unusual dog collar, a direct markable length, hanging below the knees. contrast to the ones described above and Long chains of pearls are also very popwhich produced a very striking effect, was ular, and it has been noticed that these lately seen. The setting, particularly delicate and fine, was of very yellow gold in several of the smartest weddings in New dull finish. Pale, oval turquoises were set York recently. A novel chain which can in a row in the middle for the entire length of the collar, and on either side small diamonds and pearls were placed. Such a collar can be worn with an afternoon gown at home, and would be very lovely with a high gown for the theatre.

Exquisite chain of diamonds and

sapphires with pendant medallion

Earrings of either pearls or diamonds are much worn with evening dress, and one of the most beautiful designs seen this winter is to be found at a French establishment. These earrings are long and of very delicate workmanship, consisting of



Magnificent chains of diamonds are also much

posed of small pearls, and are more dis- in fashion; one noted recently is of rechains have been worn by the brides at be used either with a pendant or with a jeweled watch consists of a small twisted rope of two rows of seed pearls with clasps of diamonds in rosette design. This chain is a development of the familiar twisted rope of small pearls which has been fashionable for six or eight years, and which is not quite so popular as in past seasons.

unusually intricate and graceful design. pure white pear-shaped solitaire diamonds. The workmanship is fine enough to be ex-



One of the newest things in brooches that may also be worn as a pendant

chiselling of the edges of the setting a marvel of delicacy. An ornament for the corsage after an old French design, has priceless rubies of that deep crimson which is so impossible of imitation. Another beautiful design for the corsage is a square ornament studded with diamonds, a large solitaire in the centre, and ending in a charming effect of loops and tassels of the same jewels. Hanging from the centre is a pear-shaped diamond surrounded by smaller stones.

The history of the evolution of the plaque is exceedingly interesting. From rare old French and Italian prints, collected from every country in Europe, skilled artists have reproduced quaint, and marvellous designs in these ornaments. Some of the most beautiful are copied from the delicate and fantastic designs of old grille work in iron, and others from the jewels seen in portraits of famous women of the Middle Ages. Many of the plaques have inserted in the reverse side, a bit of black tulle (which is detachable), and which enhances the brilliancy of the stones. One also finds an effective decoration for evening wear in a band of black velvet tied in a single loop at the side of the throat, the whole being edged top and bottom with small diamonds, the middle of the velvet embroidered in these stones, and the ends finished with

tassels of diamonds, (See illustration.)

COIFFURE PINS, COMBS AND BANDEAUX

For the new flat coiffure and especially for the swirl, there are seen large, lovely hair pins of amber with curved tops of open work platinum, encrusted with small diamonds. These hairpins lie flat to the head and are both decorative and becoming. Combs are scarcely as much worn as formerly on account of the change in the coiffure, but the ones seen occasionally are very handsome and have the tops set in a design of diamonds.

One particular shop on the Avenue makes a specialty of bandeaux for the hair. These beautiful and costly ornaments are universally more becoming than the tiara. They

diamonds in a floral curved to fit the head and thickly studded with diamonds. At this shop one also finds One of the handsom- various ornaments for the hair that are est ornaments produced unusual and striking in design. One that this season is the su- is especially lovely is a short bandeaux perb garniture of dia- three inches long with black ribbon run monds for the corsage. underneath stones, terminating at each end in a round medallion, and finished with two rosettes of the ribbon. Another consists of a black aigrette at the base of which is a diamond flower fastened to a tortoise shell hairpin. There are also plaques of diamonds inset on the reverse side with tiny Swiss watches.

Among the semi-precious stones is seen an entirely new one which has just been placed on exhibition. It is called "Rose Beryl" and is found in Madagascar. An exquisite pale pink in color, it is perfectly translucent, very brilliant, and used as a pendant, or set with diamonds it makes a striking and exceedingly beautiful ornament.

There seems no limit to the endless variety and complex arrangement of jewels One of the illustrations is of a tiara of in the plaque, but one especial example of diamonds set in platinum which is of an that ornament which for beauty of design and exquisite taste, it would be difficult to match, is shown in the illustration. A which hang from a setting of platinum in amined under the microscope, and the delicate chain of platinum is set with pure white solitaires with here and there a say phire whose flawless color is enhanced by the contrast. Hanging from this very beautiful chain is a round medallion fragile, very perfect, and set with single sapphires in a floral pattern of small diamonds.

Sapphires are more frequently combined to-day with diamonds in these modern ornaments than are any other colored stones, and in fact they are in such demand that the price is mounting steadily and rapidly. Another ornament illustrated, also arrests the attention, and consists of a narrow platinum chain of smaller solitaire diamonds than the one described above, and suspended from it is a small plaque which is particularly artistic in shape, being oval, instead of the conventional sphere. In an intricate, cob-web like setting of small brilliants, there hangs from the centre a superb oval sapphire. The charm of the flat chain of small pearls interspersed with tiny diamonds caught together with a small oval medallion of diamonds, and ending in tassels of the same jewels, is difficult to describe, as the reproduction in black and

white necessarily gives very little idea of the delicate beauty of the original. The other flat chain is of diamonds set in a novel design, also ending in diamond tassels and is very charming and distinctive in style.

BRACELETS AND BROOCHES

The designs in bracelets this season are much like those seen in the dog collars. The same open work, flexible setting of platinum studded with diamonds and sapphires, or pearls and diamonds, are reproduced, the bracelet being a quarter of an inch in width, and flat. Bracelets of carved, or of plain gold are rarely seen, when made of gold they are invariably set with either colored stones, or with diamonds. Brooches of jewels are found in many quaint and original designs and one that can be used also as a medallion, is both unusual and striking. It is set with small diamonds and has a curious edge which looks like colored enamel in blue and green. On close inspection however, it proves to be a combination of tiny sapphires and emeralds set closely, and producing a charming contrast to the white stones, and is a relief to the eye somewhat wearied with the count-

less designs in medallions which are com- very white, pear-shaped solitaire diamond ornate, and elaborate setting of to-day has article, was imported. It could not be distinguished ornaments are worn sus- sapphire is the stone generally preferred pended from a flat chain of small pearls for these rings. Occasionally one sees a and diamonds, or from a slender chain of platinum, and are especially brilliant.

THE NEWEST THING IN RINGS

be seen this season are the dinner rings,— also for the little finger, is seen at one of really the old "Marquise" ring under a the best shops. The shape is like that seen new name. The fashion for settings in in the rings worn by men, but the setting floral design has also been extended to instead of being in plain bright gold, is of these rings which is an improvement over fine open work platinum set with tiny diathe conventional solid setting in gold. A monds which extend half way around the handsome ring of this kind contained a ring. In the centre three sapphires are



Tiara of diamonds set in platinum



enclosing a sapphire

Effective chain of small diamonds in a novel setting, with tasselled ends

posed always of the same jewels. From in the centre, with smaller stones in tiny supplanted its former simplicity. However the centre of this brooch hangs a large leaves and flowers surrounding it. Next this may be, Cavalieri was seen recently solitaire diamond. Unusually magnificent to the dinner ring in popularity, one finds are the pendants of very large diamonds, the octagon ring, which is flat, the stones pear-shaped in cut, which superb jewels being deeply set, with usually one large mond solitaires. They were not worn hang loosely from an oval setting which is colored stone in the centre. As in the set with smaller stones in platinum. These medallions which have been described, the design of very small sapphires set among the diamonds, or one of rubies. Octagon rings are more becoming to the hand, and also more comfortable when worn on the The most beautiful and costly rings to little finger. An original design for a ring

deeply set. Cabochon emeralds are very beautiful set in this way, and also cabochon sapphires.

ROPE NECKLACES

Plain necklaces of a single row of diamonds set in platinum are ly at the present day selected by this type of ornament, but the worn with elaborate toilettes.

at the Manhattan Opera House wearing as her only jewels, such a single row of diaabout the neck, but across the chest almost in a straight line, and were fastened to the top of the sleeves. This novel arrangement, and also the magnificence of the stones created a sensation, and the effect was very striking.

with an oval clasp of diamonds

WATCHES AND LORGNETTES

There are few jeweled ornaments that appeal to women more than the exquisite small watches that one finds to-day, and certainly never before have the designs in these costly ornaments been finer, or more artistic in conception. A watch of this description gives a note of elegance to the

in a certain shop on the Avenue have an unusual refinement. One particularly noted had a face of gold, the back being of sapphire blue enamel. The rim was studded with small diamonds, and against the blue enamel was a delicate, raised seen in all the shops, but this con- floral design of platinum set with ventional manner of setting the diamonds. This watch hung from stones is not popular. It shows, as a fine flat chain set with small one leading jeweler remarks, a lack pearls. Another watch somewhat of artistic imagination, and is usual- similar in design had the back made of gray-blue enamel. The chain was persons who lack discrimination. A set with stones,—sapphires—of the few years ago it was the hight of same gray-blue tint. These watches most women's ambition to possess are so ornamental that they can be

The lorgnettes are very distinguished and follow the general trend of the fashion made familiar in the numerous ornaments already described,-namely in the frames and handles of open work platinum set with small diamonds. The length of the lorgnette handles-which are seen in an infinite variety of form and design-are much shorter than before, the best being fashioned after old French designs notably light and graceful in effect.

NOTABLE IMPROVEMENT IN TASTE

To the close observer of the changing fashions year by year, in the designs for, and the setting of, jewels, it is gratifying to observe the marked improvement that has taken place during the last few seasons in the work manufactured in this country by our younger American men. These men in some notable instances are producing work equal in artistic beauty and delicacy to the best that is seen in Europe. In fact one enthusiastic jeweler asserts that not only is it impossible to distinguish the work of one or two of these men from that of the finest French designers, but that in solidity

and in careful workmanship, they surpass the foreigners. The settings made in France for instance, are beautiful, but not strong, and constant complaints are made of jewels being insecurely fastened and which drop out.

To quote a well known jeweler-à propos of the exigent American woman: "No women in the world are so difficult to satisfy, or so critical in the selection of jewels as are the women in this country. Take for instance the question of pearls. Everyone who understands pearls knows that even in some of the finest, there are tiny, almost infinitesimal indentations which are barely visible to the naked eye, and which do not detract in the slightest degree from their beauty or value, and yet the American woman will not accept even one or two pearls like this in a necklace. She must have ab solute perfection, nothing. No European woman would reject 3 pearl on this account, the irregularity of the surface of the jewel being an added attraction or 3 matter of indifference.

enamel used especially for the backs of the watches described in this

Until a comparatively

recent date the exquisite

manufactured in this country, but at present it is produced here, very perfect both in color, and in quality.

During recent years more attention has also been given to the selling and use of what are known as semi-precious stones, such as the aquamarine, amethyst, topaz, etc., these being most effectively employed in carrying out the color scheme of a gown, or in giv-

ing the exact touch of contrast needed. In reviewing the whole question of jewels for wear with evening dress, a consideration of these new designs impresses one with the conviction that the fashion in past years of loading the person with an indiscriminate collection of jewels, has given place to the custom of the present day-infinitely more artistic, effective, and in better taste-01 wearing only one, or perhaps two, magnincent ornaments either about the neck, or as costume, and the rarely beautiful ones seen decoration for the front of the corsage.



Neck band of velvet studded with diamonds

THE CONVENTIONS OF WEDDINGS

Invitations to Church and Reception and Their Acknowledgment—Luncheons or Dinners to the Attendants of the Bride and Groom—The Display of Gifts—The Church Ceremony—Arrangements for Country Weddings

details that must be considered in the planning of a wedding, whether held in town or in the country, requires a thorough knowledge of many niceties and shades of etiquette. The forms and conventions that have gradually come to govern its conduct as it is arranged to-day, are founded not only upon good taste but upon an artistic appreciation of the picturesque, and while widely dissimilar in different countries, no ceremony is more beautiful or more impressive than that so familiar to us both here and in England.

BEFORE THE WEDDING DAY

The invitations to the ceremony in church (the expenses of which are borne by the bride's family) should be sent out at least

limited number of guests who are asked to the wedding breakfast or reception. As the addressing and sending of the invitations is somewhat of a task, it is customary to give the list of names and addresses either to the establishment where the invitations are engraved or to some person who makes a business of addressing and sending them out. If the invitation include a breakfast a response should be sent at once; if only a reception no reply is necessary. If you do not go, send cards as you would to any other reception.

If the wedding be a small, private one to Which only intimate friends are invited announcement cards should be sent on the day of the wedding to all who have not been invited. For a large church wedding invitations to the church are usually sent to all the acquaintances of the respective families, and reception cards enclosed

in those to friends only. We illustrate two styles of wedding stationery that Were used for prominent spring weddings. The announcement is printed from an engraved plate on the usual heavy wedding stationery with an embossed crest in white. This is folded once and enclosed in an envelope on which the name only is placed. This envelope is placed in another one bearing both the name and address. The wedding invitations illustrated are of a different shape, and of another style of engraving, and are printed on light-Weight paper with an embossed monogram in white. The cards are on light cardboard. The invitation is folded once and enclosed in one envelope only.

In acknowledging the bresents received, the bride should write personal notes to the sendfor as the gifts arrive, for not only does this thethod relieve her of the

one time later, but a prompt acknowledgthent is always more gracious. It is also to the bride to give a luncheon before bridesmaids at her house a week fashio the wedding, but occasionally a fashionable restaurant or hotel is selected,

HE arrangement of the numberless she may give a dinner and ask both bridesmaids and ushers. The latter, however, should always take place at the bride's house. And the groom also entertains his ushers at a dinner given at a restaurant or club, about a week in advance of his marriage. It may also be said that at the luncheon given by the bride to her bridesmaids her gifts to them should be presented, and these usually consist of jewelled ornaments, brooches, bracelets, or pendants, while the gifts given the ushers by the groom at his dinner are generally such useful things as scarf-pins and sleevelinks. The best man usually selects the neckties, gloves, and boutonnières for the groom, himself, and the ushers, and attends to the matter of fees for the clergyman, organist, and sexton, for which he three weeks in advance, and in the same receives money from the groom. In some

Hymn," Henschel; Vorspiel, Chorale, "Meistersinger," Wagner; Wedding March, Wagner; Hymn, "Oh, Perfect Love," Bloomfield; Hymn, "Ancient of Days," Doane; Wedding March, Mendelssohn.

The bride's family provides the floral decorations for the church, the satin ribbon used in the center aisle, and, of course, the flowers used in decorating the house. The bride's bouquet, as well as those of the bridesmaids, are provided by the groom, but the selection of the flowers is made by the bride.

GOING TO THE CHURCH

One room in the house is usually set apart for a display of the presents, which are placed upon long tables covered with white linen table cloths, and it is the custom for the bride to ask her relatives and the envelope are enclosed the church card and instances he also buys the tickets for the intimate friends to the house a day or two middle aisle, and the sanctuary should be

or with her nearest male relative who is to give her away. The bridesmaids precede the bride to the church by a few moments, meeting her in the vestibule, where the bridal procession is formed, and the church should be opened a little more than half an hour before the ceremony, at which time the ushers should be on hand to seat the guests, having type-written lists, carefully arranged, for the proper placing of all relatives and intimate friends. The organist should begin to play about half an hour before the ceremony itself, while the church is filling up.

Should the wedding be an elaborate one, and the architecture of the pews admit of it, a beautiful decoration that adds much to the effectiveness of the scene consists of bunches of white lilies, tied with white satin ribbon, at the end of each pew on the the cards of invitation to the more or less wedding journey, and is generally the only before the wedding to see them, having filled with potted greens, and banked with

white flowers, which make a lovely background for the bridal party.

THE BRIDAL PROCESSION

The third finger of the left-hand glove of the bride should be ripped its entire length, so that the ring can easily be slipped upon it. Just before the bridal procession starts up the aisle the two head ushers stretch white satin ribbons, four inches in width, from the last pew to the first, and a moment before the procession starts from the door the groom and the best man come forward and stand in front of the altar. To the strains of the wedding march, the procession moves in this order: the ushers first, then the bridesmaids, then the maid of honor, and last the bride. On reaching the sanctuary the ushers divide-half going to one side and half to the other -and stand against the palms and banked flowers. And the bridesmaids divide in like manner, standing in front of the ushers, with the maid of honor to the left. Just before the ring is placed on the finger, the maid of honor steps forward and takes the bride's bouquet, holding it until the ceremony is completed, and returning it to her just before she turns from the altar. She also arranges the bride's train as the bride starts again down the aisle. The father, after giving the bride away, takes his seat in the front pew with his family. In the return march down the aisle, the order of the procession is reversed-the bride and groom going first, the maid of honor following, and the bridesmaids and ushers following her in the order named. When the latter reach the door. two of them return to the head of the aisle, untie the ribbons, and remove them, and the congregation waits until the ushers escort the family and

friends in the front pews down the aisle. Although the bridesmaids are dressed alike, optional, but in any case the cards should the maid of honor's costume may be different, but it is not considered in good taste for her to wear a sharply contrasting color, but quite often the maid of honor "Oh, for the Wings of a Dove!" Men- there to the church, while the bride her- wears white, with hat and flowers matchself goes to the church with her father, ing the general color scheme.

Mr. and Mrs. Henry Coster Emmet announce the marriage of their daughter Mr. Harold Farquhar Hadden Ir. on Wednesday the thirtieth of March one thousand nine hundred and ten

New York

task of writing a large number of notes at person entrusted with the secret of their destination. If there is to be music at the wedding the selection of the programme is made by the bride and groom together. The programme of the music at the Have- not provide carriages except for the bridesmeyer-Webb wedding is here given:

instead of a luncheon, if she prefer, delssohn; "Sanctus," Gounod; "Morning

first removed the cards of the senders. The display of presents at the wedding is never be displayed. In town the bride does maids, who meet at her house and go from



MR. AND MRS. GOULD

REQUEST THE PLEASURE OF

COMPANY ON TUESDAY, THE NINETEENTH OF APRIL

AT HALF PART FOUR O'CLOCK

AT 857 FIFTH AVENUE

THE WEDDING RECEPTION

The old-fashioned idea of having a bell of white flowers, or a canopy of flowers, under which the bride and groom stand at the wedding reception, has been done away with—the decorations usually consisting of masses of greens and flowers at one end of the drawing room. The bride's mother and father stand at the door of the drawing room to receive the guests as they enter, the bridesmaids standing in a group near the bride, and if a seated wedding breakfast is served, the bride and groom, and bridesmaids and ushers, sit at the "bride's table," which is usually decorated with white flowers. It is more usual, however, to have a buffet breakfast, except at a country wedding.

A pretty custom is for the bride to throw her bouquet to her bridesmaids when she goes up stairs to change her wedding gown for her "going away" costume. Halfway up she pauses, and amidst much laughter and excitement throws the flowers into the center of the expectant group, in observance of the old superstition that the girl who succeeds in catching it will be married within a year. The other old custom of throwing rice at the departing couple is also still in vogue, but the slipper is conspicuously absent.

For some years twelve o'clock was considered the fashionable hour for weddings, but now they are frequently held at three or four o'clock in the afternoon, and are followed by a reception.

The groom's boutonnière is different from that of his best man and ushers, usually being of lilies of the valley, while the latter wear either gardenias or large white carnations.

MARRIAGES IN THE COUNTRY

If a wedding is to take place at the country house of the bride, it is the correct thing to engage a special car for the invited guests, which is attached to the regular train, arriving at a convenient hour for the ceremony. With the invitation to the wedding should be enclosed an engraved card, giving the name of the station from which the train leaves, and at which it arrives; the time of departure from the city, and of arrival in the country, and also the time at which the train returns to town. These cards are used in lieu of tickets. Should the marriage take place in summer it is also customary to have a large marquee erected upon the lawn, and to have a band play out of doors. The breakfast is served at small tables in the marquee. At a house wedding one end of the drawing room is massed with plants and flowers, and in front of the clergyman is placed a prie dieux for the bridal couple to kneel upon. White satin ribbons, stretched from the door by which the bride enters to the place at which the ceremony occurs, form an aisle for the bridal procession, back of which the guests stand, and without unduly crowding the latter, care should be exercised to insure a wide enough space at top of aisle for the attendants to stand in during the ceremony.

At small house weddings an aisle may be formed by having six young girls hold white ribbons-two standing at the door by which the bride will enter, two at the center, and two at the place where the ceremony takes place - these being stretched just before the time for the ceremony, and naturally separating the guests into groups on either side of the room.

Chairs are not usually provided for guests at house weddings, but they remain standing after being received by the mother of the bride, or use only such seats as the house ordinarily contains, while others are arriving, and stand during the ceremony.

Except that there are, as a rule, only a maid of honor and best man as attendants for the bride and groom, the manner of entering the room in which the service is to take place differs in no material respect from that followed in going up the aisle of a church. At the appointed time the clergyman enters in advance of the groom, and his best man and the latter take their enter, followed by the by the bride and her father, or whoever is to ers going to left and

places on the left side, of giving away the bride the father may facing the guests. If join the other members of his family, and there are two ushers, after the ceremony is over the clergyman, which as said, however, before leaving the room, congratulates the is not usual, they then bride and groom, who do not go down the aisle as at a church wedding, but turn to maid of honor, and then receive the congratulations of their friends.

A sufficient time having been allowed for this, the bride and groom then lead the give her away—the ush- way to the marquée or room in which the wedding breakfast is to be served, followed right, the maid of honor by the best man and maid of honor, the to the left, and the bride's father taking the mother of the groom meeting the bride bridegroom, and her mother coming last and leading her to the with the bridegroom's father or the clergy prie-dieu. After the time man. If the breakfast is served at small tables



MR. AND MRS. GOULD

REQUEST THE HONOUR OF

PRESENCE AT THE MARRIAGE OF THEIR DAUGHTER

MARJORIE GWYNNE

TO

MR. ANTHONY JOSEPH DREXEL, JUNIOR

ON TUESDAY, THE NINETEENTH OF APRIL

AT FOUR O'CLOCK

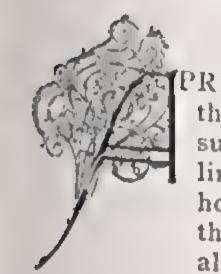
AT SAINT BARTHOLOMEW'S CHURCH



WILL PLEASE PRESENT THIS CARD AT SAINT BARTHOLOMEW'S CHURCH ON TUESDAY, THE NINETEENTH OF APRIL

the bridal party usually sit at one in the center or at the end of the room, and if there be no marquée, and the weather per mit, the weather per mit, the veranda is often used. If there are many guests, however, the buffet break fast is the simpler, and in this case there is no formal is no formal procession to the tables of which it is placed, but the guests help themselves or are served by servants, is then the date of is then the duty of the maid of hopot and best man, respectively, to devot themselves to the bride and groom, the of the ushers, if any, to help entertain quests. guests.

The Weddings of Old New York—English Fashions of the Late Sixties—Some Notable Marriages of the Last Generation—When the Special Train was an Innovation—Interesting Weddings of This Spring



PRIL nuptial events followed the Easter weddings in rapid succession, and owing to a lingering superstition, which, however, the common sense of the present century is gradually stamping out, there will

be many marriages in May, and then a sort of grand finale in June. In the early summer country weddings are really most enjoyable, for they mean a day's outing with a pleasant run in a motor car for fifty miles or so out into the rural districts between breakfast and dinner, and this with very little effort. Distances are as nothing now compared to old-time methods of travel. Indeed not only distances, but manners, modes and fashions in weddings have changed greatly within fifty years. New York has always claimed credit for the latest vogue in this hemisphere—other communities following in her wake-but the time has come when actual novelty in marriage ceremonies or festivities is all but impossible. There seems to be nothing else in sight than the possibilities the air ship, or aeroplane, has to

NEW YORK WEDDINGS OF THE PAST Seventy years ago, in the days of our grandparents—according to Astor Bristed, who was one of the authorities on light topics of that day—the fashion in New York was for home weddings celebrated in the evening en tableaux. He himself, in The Upper Ten Thousand," tells of just such a function, which is said to be descriptive of his own nuptials, on the occasion of his marriage to his first wife, who Was Miss Laura Brevoort, but however that may be, he may be taken as one of the most correct historians of what happened in the best set of his day. His New Yorker married early in life, and he chose a number of "groomsmen" from among his intimates, for best men and ushers were then unknown. The house was in a fashionable quarter, on Fifth Avenue "above Bleecker," and it was the regulation residence, with harrow hall, front and middle drawing sions, separated by folding doors and extension dining room. The ladies' dressing was a bedroom converted to that purpose for the evening, as was also that of the men, and the conventional phrase of to-day—"only relatives and intimate friends invited to the ceremony"—really meant Manuething. When all was ready the groomsthe met the bridesmaids at the door of the ladies' dressing room, and they prodown a long arm-and-arm procession down the stairway into the "middle parwhich the folding doors on each side of which were closed. In the front parlor family assembled the members of the two families, and when the bridal party was ar the semi-circle, filling up about half the room, the folding doors were thrown before and the company saw a pretty tableau before it. The bridegroom wore a multone coat, resplendent with gilt butif h and white satin lining, fitting him as if he had been molded into it. His waistbear was white watered satin, set off by a from gold chain, which streamed down arm a little watch pocket under his left boson to the lowest button hole, and in the bosom of his embroidered cambric shirt blue three splendid diamonds, set in dark cale enamel. His boots were of thin French calf, and his white tie had an edging of White The bride was simply dressed in a White gown, low at the neck and trimmed and flounced with lace—no mention being heirle of her grandmother's lace veil as an heirloom in the family—and she wore no five the marriage service took about in minutes, and then the relatives broke bride the tableau and congratulated the bride and groom. Shortly afterwards a the whistle was heard without, and with the first ring of the door bell the six groomsmen rushed out into the hall to reof Market Ruests. In 1840 the fashionables

lived for a few months with the bride's march has been played, just as if in a up until the end of the season.

THE EFFECT OF ENGLISH FASHIONS

The English fashion came in with the late sixties, but New York already had seen some splendid weddings—perhaps the most notable that famous diamond one, celebrated in verse. Church ceremonies in the afternoon, with best man, ushers and bridesmaids, in the stereotyped procession of to-day, began the custom, but evening weddings, at home and at church, continued to be much à la mode.

Miss Carrie Astor, now Mrs. M. Orme Wilson—the engagement of whose son, M. Orme Wilson, jr., to Miss Borland, has just been announced-was married to Mr. Orme Wilson in the William Astor residence at Fifth Avenue and Thirty-fourth Street (the Waldorf-Astoria Hotel now stands on the site of the twin Astor houses), and the evening ceremony took place in the picture gallery, which was also used as a ballroom. Among the bridesmaids were Miss Fanny Swan, now Mrs. Benjamin Welles; Miss Hecksher, now Mrs. George B. McClellan; Miss "Baby" Beckwith, who afterwards became Lady Leigh, and who died last year, and, as I remember it, Miss Berryman, who is now Mrs. De Rham.

INTERESTING, EVENTS OF OTHER DAYS

It is a coincidence of much interest that Miss Edith Kingdon, the beautiful actress, was married to George Jay Gould on September 14, 1886, and that on the same day Miss Rita Armstrong was married to Anthony Drexel, for on the 19th of this month the eldest son of Mr. and Mrs. Anthony Drexel was married to the eldest daughter of Mr. and Mrs. George Gould. The Gould wedding of the past took place at the Jay Gould home on the Hudson, while the Drexel-Armstrong nuptials were held at St. James Church, Elberon, and was followed by a reception at the home of the bride's sister, Mrs. Rhinelander Stewart-now Mrs. J. Henry Smith.

Two Dukes of Marlborough have been married in New York, the wedding of the present one and Miss Consuelo Vanderbilt being a splendid affair held at St. Thomas' Church in the autumn of 1895. The eighth Duke, his father, who was divorced, was married to Mrs. Hammersley in a more romantic manner. It was during the early town, and the civil ceremony-it

was thought for a time that it would be impossible to have any other-took place at the City Hall. Mayor Hewitt performed the ceremony, and Arthur Leary gave the bride away. Although this happened only a little more than twenty years ago, all these people have passed away, as has also the clergyman of a dissenting chapel, who was afterwards persuaded to perform the religious ceremony. After the death of the eighth Duke, his widow-Lily, Duchess of Marlborough-married Lord Beres-

CEREMONIES OF POMP AND CIRCUMSTANCE

ford, and now both are dead.

Of late years the Vanderbilt marriages as a rule have been stately church functions, but the Astors have had fewer young people, and have been more conservative. There have been so many more Roman Catholic and "mixed" marriages—that is alliances between Roman Catholics and of New York were some seven hundred have become quite familiar with the grand-There was a reception and a buffet eur of the old ritual. Ballrooms have been greatest belles of her generation—stepped and as many of the from home and with Mr. Herbert C. Pell those do but there was no bridal trip in converted into chapels, and as many of the from home and with Mr. Herbert C. Pell those days, and as a rule the young couple great houses have pipe organs, the wedding went to St. Augustine's Chapel, in East

parents. Just one week from the marriage church, by some celebrated organist. The day a round of dinners began and was kept full marriage ceremony with the march of choir boys is now adopted in all the churches, and here and there among the Roman Catholics there has been a nuptial mass, such as upon that never-to-be-forgotten occasion which took place at St. Patrick's Cathedral, when Miss Josephine Drexel became Mrs. Emmet. Then there were archbishops, and bishops on thrones; long processions of priests; splendid music, and all the pomp and circumstance of such a ceremonial. But the English order of best man and ushers was adhered to, a thing that is never done at church weddings in Paris, or in any of the Continental cities. Another wedding which marked an era in lavish floral decorations and general splendor was that of the Earl of Craven to nineties, at Grace Church.

LATER CUSTOMS HERE AND ABROAD

Among the few new customs that have crept in is the substitution of married for single people in the bridal cortege. It is said to be an English custom, but, while there have been married ushers over there, one never hears of "matrons of honor," or married women "attendants." In fact, the maid of honor and the matron of honor do not exist at smart English weddings. Nor are ushers the usual thing, so that one is spared that lugubrious male paradetwo and two, like pall-bearers—up the nave of the church. There is a best man, and the English always have children as pages, train-bearers and flower girls. And one of the characteristics of a Royal wedding is that the bride's going-away gown must always be white. Rich friends, with country houses, generally lend a newly married couple a rural home, or manor, or feudal castle, for their honeymoon, and while this is also the custom here, we have come to a point just now where there are few variations. There is the same programme of music. There is the same floral decoration scheme. From three to half-past four in the afternoon remains the fatal hour. There is a procession of choir boys. "The Voice" is sung, the impossible "Lohengrin" march, to which one can never keep step, is played, and dear old Mendelssohn gives one the first greeting in one's new state.

I must protest, however—and this at the risk of being a bit ungallant—at the manner in which women guests at weddings in these careless days sometimes attire them-

fashionable wedding in the

Eastertide, where the cere-

mony was at the bride's

house, women who

should have known better appeared in walking gowns, short tailor - made suits and rainy-day costumes, although it was a glorious, sun - lit afternoon. Of course it may be said that the old race of men, who dressed for different occasions, is dying out, and I myself have seen youngsters belonging to the present plutocracy in homespuns and yellow boots at afternoon teas. But so far they have not thus grossly defied

convention at wedding receptions. Of romances in New York we have had a few, and as Clarence Pell is to marry Miss Madeleine Borland on May 17, it is interesting to recall as a bit of social history the elopement of his parents, who were much in love with each other, but who met with parental opposition. One bright morning Miss Kitty Kernochan, the only daughter of Mr. and Mrs. James Kernochan, and

Houston Street, where they were married by the assistant rector of the church. The sexton was a witness, W. II. Delancey was best man, and we are told that the bride wore a tight fitting brown traveling dress. And it is also history that they were forgiven, and lived happily ever afterwards.

The first country house wedding, in Westchester to which a special train took the guests, was that of the late Randolph Robinson and Miss Jay, who are now both dead. It caused quite a sensation, and in after years several of the present generation of Vanderbilts were married at country homes far from New York, to which those invited were taken in special trains.

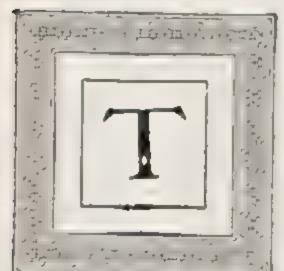
THE BRIDES AND GROOMS OF APRIL

Of all the spring weddings, quite naturally the one of most general interest was Miss Bradley Martin, held during the that of Anthony Drexel, Jr., the eldest son of Mr. and Mrs. Anthony Drexel, to Miss Marjorie Gould, the daughter of Mr. and Mrs. George Jay Gould. It took place at St. Bartholomew's, on Madison Avenue, on the afternoon of April 19, and was followed by a reception in the new Gould town house on Fifth Avenue. For it Mr. and Mrs. Anthony Drexel, and Miss Margaretta Drexel and her future husband, Viscount Maidstone, came over from England. The Drexels live in a splendid house in Grosvenor Square, London, and are among the few Anglo-Americans who have entertained "Their British Majesties" in their own house. Years ago, when they had a place on the Isle of Wight, near Osborne, the late Queen used to drive through their park in her donkey carriage, and established a firm friendship with the Drexel children. Anthony Drexel, Jr., is the eldest of four children—three sons and a daughter—and the second son, Armstrong, who has just reached majority, was best man at the wedding. Young Drexel is studying the banking business in the Philadelphia bank established by the Drexel family sixty or more years ago, and intends to become an American business man, so that he and his bride will live for the present in this country. He is about twenty-three years old; has been educated abroad; is fond of outdoor sports, and is in every way quite an up-todate young man. As his ushers, besides Viscount Maidstone, he chose the two Gould boys, his two cousins, Craig Biddle and John Fell of Philadelphia, a Mr. Griffing of London, William Rhinelander Stewart, his cousin, and Julian Noyes, while Miss Gould had among her bridesmaids Miss summer, when many people were out of selves. We men wear afternoon dress, but Dorothy Randolph of Philadelphia, Miss they wear anything. At a most Margaretta Drexel, Miss Curtis, Miss Nicoll, Miss Hope Hamilton, her cousin, and Miss Beatrice Classin, the daughter of Mr. and Mrs. Arthur Classin of New York and Lakewood. There were also two little flower girls-Miss Eileen Mackay, the daughter of Mr. and Mrs. Clarence Mackay, and Edith Gould, a young sister of the bride.

Among other spring weddings was that of Miss Jennie Floyd-Jones Carpenter, a daughter of Mr. William Carpenter, and Philip Van Rensselaer Schuyler, which took place at the Church of the Heavenly Rest on April 20, and that on the 23dof Miss Adelaide Rose McAlpin, daughter of Mr. and Mrs. William W. McAlpin, who was married to Mr. Thomas Edward Hambleton, in the Madison Avenue Presbyterian Church. And the last two weeks of April will be crowded with weddings, among them that of Miss Anita Ingersoll, one of the winter's débutantes, to Mr. Roger Minton; that of Miss Caroline Delano and Dr. Augustus Baldwin Wadsworth; that of Miss Emily Bayne and Mr. Alfred C. Bossom, and that of Miss Elizabeth Hurry and Mr. Lawrence Swift.

Then for summer, and I doubt not we shall have other engagements of interest, if not the consummations thereof, before it draws to an end. Sometimes our young men seek, or are irresistibly attracted by the sweet birds of other fields, but nowadays if we are of the same class, as Kipling says in the Jungle Tales, "we be of the same family you and I," or words to that effect. For in society everyone knows everyone else.

Suitable model for bride's traveling costume, of blue serge heavily soutached



milliners have been preparing for the demands of the present season in the way of trousseau finery. Always first in interest, tulle in which orange flowers nestled, and is that the spring spirit dominates the glove, was a veritable cobweb bordered with choice, as one of ivory-white charmeuse or Duchesse lace. A necklace of graduated crepe de chine, or Liberty veiled in marbe chosen for the spring or early summer whenever the occasion for a pretty white it varies little from year to year, but this devised with admirable taste.

WHAT SHE WEARS

Choice of the Bridal Gown-Slight Departures from the Conventional in Trousseau Matters—Handsome Costumes for the Bride's Mother

daughter.

costume for this spring-time shall be diaphanous in general characteristics, and therefore the tulle veil is given the preference over the real lace heirloom, despite the fact that so much interest is attached to the latter, through association. Honiton or point are the laces, par excellence, for the wedding veil, although others, less costly, are worn. In this country, however, the fashion of wearing lace bridal veils is by no means so popular as it is in Europe, and the tulle veil is preferred for its becomingness. The conventional method of arrangement now leaves the face unveiled, and has the tulle gathered to a white satin coronal, where it is given a smart millinery touch combined with orange blossoms in the centre, or at one side; falling thence in graceful lines of transparency to the end of the train. Of course, if the lace veil be worn, it is caught in much the same way, but that delicate elusive quality of the tulle is missing, and the picture effect will lose in beauty. On account of its double width, tulle is far better than any other thin material for the bridal veil, and also because its extreme transparency only slightly veils the person beneath.

GOWN WORN BY A RECENT BRIDE

Particularly impressive at one of the fashionable post-Easter weddings was the charming costume worn by a bride; and because it was chic to the remotest detail, it might serve as a model for this season's style. The material was white satin charmeuse, brocaded in a flowing design of curving figures, with the spaces between the figures filled by ottoman cording. It was soft and pliable, and in double width, so that the absence of seams permitted the pattern to remain unbroken. Lest this pattern should prove too prominent, the whole was veiled in an exquisite tunic drapery of very thin white marquisette, separated on one side by a long panel of Duchesse lace over plain satin, and caught in a billowy effect at the

HE spring or summer end of the train. The bodice was adorned trousseau, offers un- with a high pinafore girdle of the Duchesse paralleled opportunity lace over plain satin, which held the shoulfor the creation of der drapings of marquisette, and an unbeautiful clothes-for lined band of the lace extended across the the word "clothes" is shoulders and down the sleeves to the used here inclusively, elbows, where it was met by short, shirred as embracing not only undersleeves of the tulle, the round neck the adornment of the to the corsage being also finished with outer woman, but also shirred tulle. The veil was unhemmed the dainty lingerie undergarments. It is a tulle, the silk stockings had insets of Duchveritable joy even to attempt to describe the esse lace from the instep up to half their lovely things that skillful modistes and hight, the gloves were of glace kid meeting the sleeves, the slippers were made of the dress brocade and finished with rosettes of of course, is the wedding gown, and here it the handkerchief, tucked in the bride's left pearls-an heirloom of fabulous value-surquisette or figured net, or perhaps a lace rounded the young beauty's throat; pearl princesse in Duchesse or Bruges, will now ear-rings in graduated disks were suspended from her ears, swinging with every movewedding. The bride of to-day is more ment of the head; and she carried a white thrifty than her grandmother, in one way, velvet prayer-book for the service at the and does not buy her wedding gown for church; a sheaf of Madonna lilies and one wearing alone, merely to be laid away asparagus fern tied with long, broad white in lavender for the succeeding generation streamers replacing it for the subsequent to utilize in tableaux or theatricals. She reception at the house. So much of the wears it during her honeymoon summer, wedding attire is purely conventional that

evening gown is offered, and gets costume displayed several novel departures. some good of it; although sentiment The bridesmaids in pink moiré voile de may advise her to preserve in all soie frocks wore Tuscan Marie Antoinette of their pristine purity her gloves, hats adorned with tea roses, and carried slippers, silken hosiery, fan, veil, shower bouquets of lilies of the valley and and prayer-book for her oldest gardenias. Their quaint fichus of chiffoncloth were bordered with plaited malines It is essential that the bridal lace and gave a distinctive touch to their pretty costumes.

BRIDAL GOWN WITH COURT TRAIN

monial gown, crêpe de chine and satin make an appeal that is inevasible, as those materials fall into such exquisite drapery lines, and form so charming a background over a color, such as old blue or faded for lace or embroidery that brides of the pink, or emerald green or apricot, espespring or early summer prefer them to any- cially over a foundation of changeable

thing else. Especially beautiful was the ivory-white satin which was recently worn by a lovely young bride. It was a picture gown, having the foundation princesse made décolleté to admit of a guimpe of the new silk-embroidered net lace, which is one of this season's novelties. The elbow sleeves were made of the same, and showed also a short undersleeve of tulle, encrusted with pearl passementerie, which appeared likewise on the high collar. The bodice garniture had a square brete!le effect and was especially ornate with solid embroidery commingled with pearls; it fell to the waist line, both back and front. From under the front, escaped a tunic of embroidered net lace which fell to the knees, where it was held in closely by a three-inch banding of the same embroidered lace; but in the back the garniture overhung a court train made of the satin, that was embroidered all around its edges in a pretty conventional design. This feature drapery fell in charming soft lines and gave the toilette its special cachet. The veil was of tulle, the gloves of white glace kid and the slippers of white satin, and the shower bouquet combined white lilacs with gorgeous white roses.

DAINTY UNDERGARMENTS The same bride's dower of dainty trousseau underclothing, when shown to a coterie of privileged feminine friends, elicited exclamations of delight, and no wonder, for the garments had been most judiciously selected. Marvelous in simplicity, they were made of the sheerest and filmiest of linen, Persian lawn, cambric or nainsook, and were embossed with hand embroidery of the most exquisite/ sort, in flowers, arabesques and sprays. Such delicate laces had been used-plain, plaited, and appliqué—such insets and outsets, such insertions and embroidered edgings; all of them with pretty blue ribbons run through the beading of the décolleté night-robes, of the sleeveless chemises, of the wide umbrella drawers, of the lace-trimmed, soft, and very narrow petticoats. Not all of these delicate, sheer undergarments were trimmed with lace and embroidery, however, for the "peasant sets," as they are called by those with whom they are popular, are guiltless of either; merely having the finish of a double hem-stitched binding, through which the blue ribbon is drawn, and offering no exasperating problem to the laundress. Then there were the long, brocaded, and lace-trimmed corsets, fitting the figure like a sheath, and the soft messaline and taffetas petticoats, made close below the knees and prettily lacetrimmed to achieve the desired soft fall-all of them in keeping and

TOILETTE OF THE BRIDE'S MOTHER

Next in importance to the bride's splendor of attire must always be considered the gown which the bride's mother wears for the great event, for here indeed must care and taste be shown in the selection. conspicuous figure, she must be not only handsomely but becomingly gowned, and the element of dignity must predominate in the lines and fashioning of the costume. Among the soft fabrics for the cere- as well as its color scheme. In the past, lavender and silver gray have been the conventional color choice for this gown, but this season, black or white lace veiled



Appropriate gown for the mother of the bride

moiré or taffetas, is being-selected, and

offers delightful artistic opportunity. At a smart suburban wedding celebrated last week, the toilette worn by the bride's mother compelled especial approval, as it was neither too old nor too youthful for the young-looking matron whose daughter was about to be married. She was a graceful woman, with light hair, and her gown of changeable green-and-gold moiré was veiled in plain royal-blue voile de soie. The foundation of the changeable moiré was made close to the figure, and was only revealed around the foot, where there was a slight flare, and a demi-train. Over this, the plain voile de soie was hung with a perceptible fullness at the waist, and toned down the under color most charmingly. This full drapery was confined around the knee with a wide band of rich Venise lace in ecru tinting, the same lace reappearing in the bodice garniture. A lovely feature that made for enrichment was displayed in the four long panels of embroidery done on net in tarnished gold over plain royalblue faille. These were made in one piece with the girdle, each panel being finished at the bottom with a deep fringe of blue and dull gold, falling respectively in the front, and back, and on each side. The bodice was closed at the back, and was adapted to lend slenderness to the figure by its admirably adjusted trimming. The upper part of the sleeve and the shoulder portions were tucked in one, and were made of the blue voile de soie over the changeable moiré foundation. The transparent guimpe and high collar were fashof tucked cream-colored net, over which, in a surplice V was laid the Venise banding; and overlapping this was placed another surplice garniture of the embroidery, that corresponded to the skirt panels, and was bound with satin. The sleeves were long, and finished at the elbow with embroidery on the material, above a deep mitaine of the Venise lace. It occurred to the that this same model might be charmingly adapted to mauve crêpe météore, if it were veiled in black chiffon, with a wide form of jet trimming around the knee and forming the décolletage and lower sleeve portions. With such a gown, the embroidmight be done in aluminum on black inus and be finished with fringe of aluminum and black. Or again, it might be thade fittingly of petunia satin veiled in Chantilly and banded with rich old Venise in the same appearing also in the garniture for the bodice.

UTILITY TRAVELING GOWN

Another traveling gown—one that was intended to do the work practically, and spare the wear and tear on the more elaboseres costume—was made of fine dark-blue ance. The straight up-and-down appearthe of the skirt was relieved somewhat by the heavy soutaching near the foot, which curved upward in the middle-front. This Dart ornamentation composed the lower Part of the coat, from the bust down; the this above being slightly bloused into With braided cuirass, which was fastened With two frogs. A Pierrot frill that was graduated toward the ends was set in the Deared neck. The soutaching also appeared at the bottom of the sleeves, in cuff

There was also a two-piece Russian linen when is gown in Saxe blue, to be worn When the weather demanded relief from Woolens. The half-long coat was smartly design and without a collar; a braiding design done with a flat cotton braid in darker blue and the spaces filled with chainstitching to match, giving an appearance of rich and novel decoration. This design was the found the edge of the coat, and formed the frogs on the front. The only decorapattern on the skirt appeared in a pyramidal of host on the front gore, but the tailoring the both skirt and coat was admirable, and the entire costume suggested extreme utilitarian value, aside from its smart appear-

COSTUMES WORN BY GUESTS

Just a word more about the costumes of wore of the guests. The bride's godmother wore a noticeably beautiful gown of white White de chine, heavily embroidered in the carnations and roses. The edges of the tunic, of the pinafore at the front of the bodice, of the pinafore at the square of the square in appliqué effect train, were all cut out in appliqué overland set so that their embroidery through bands of black Chantilly lace, gleamed which the white satin foundation gleamed, which the white saun loss shirted. The round neck of illusion was thenten into a narrow line of silver passementerie, and the sleeve was similarly fin-The Chinese embroidery was of the

kind that may be found on white crêpe doubled back on itself, and deftly caught shawls imported from the Orient, alike on with jet ornaments at the ceinture. The both sides, and the black-and-white com- sleeves of veiled moiré, with oversleeves of bination was most happily effected.

the bridegroom's relatives, was composed buttons into the waist garniture was a

black net, had the same characteristic fin-Another beautiful gown, worn by one of ish. The introduction of large jet cabochon



Bridal gown of white satin veiled with fine white lace, and having a court train which is embroidered at the edges

of a yellow moiré princesse slip, veiled in happy thought. A band of jet trimming rose-colored chiffon and making a fascinat- outlined the V of the throat. wide jet bands, and the drapery was absolutely de rigueur.

ing shimmer. Black figured net was draped In the matter of wedding gloves, there and is a large-brimmed capeline shape of over this to form the bodice trimming. This is still a word more to be said. The long white fine straw, bent down in the center of drapery descended in pretty lines to below ones of suede are usually selected for the front and back and finished with a little the knee, spreading apart in front to dis- soft gowns of marquisette, chiffon, net, white lace frill along the inner edge of the play the draped petticoat. The edges of lace, or crêpe de chine, while for a satin headsize. The top is trimmed with an this lace tunic were trimmed with inch- or brocade costume, those of glace kid are abundance of small rosebuds, veiled with

REMODELING THE BRIDAL GOWN

As most of the brides nowadays wear their bridal gowns at entertainments following their wedding, a few take the precaution to have a décotellé corsage included in the trousseau order, and they often also have the gown remodeled. A change of the gown's trimmings is thus necessitated, and the example here noted is an instance of successful making over. The bridal train of the gown was modified and a coat was added. This is a corselet, one of white chantilly net, widely open in front, and made of two broad hip panels and one straight one in the back, the latter shorter than the other two, the three panels enclosing the figure like a basque; these are overwrought with crystal beads. The outside edge of all three pieces shows an open work border of pearl beads rising up also into the corselet bodice and affording a finish to its parts that is charming. It goes without sayingor should-that the bead work upon this corselet corresponds with the rest of the low neck coat. From the bottom of each of these panels falls a pearl and crystal fringe twenty inches deep. The front of the bodice has a flat overlaid plastron of Brussels lace specially designed in pointed bib style and shows much the same effect upon the back lines. Half-sleeves of the overwrought pearl and crystal net have a shallow flounce of lace twisted at the bottom. White tulle is laid under the entire pearl overdress, and forms a tucker to the décolletage. On the front of the skirt, which rises en princesse, some of the bridal lace flouncing is crossed in scarf style and enters low down into the skirt gore with a graceful twist of the lace.

VOGUE OF LACE COATS

Apropos of weddings, when followed by house receptions, it is worth mentioning that these occasions seem to bring out the handsomest lace coats seen anywhere in black, white and colored laces. Matrons find them extremely fit and becoming whether they are separate affairs or match their gowns. A smart hat gives their costume just the gala effect desired at any ceremonious occasion. Some of the white net coats embroidered with long white bugles intermixed with pale gray ones with darker gray pearls and cabochons are stunning, yet free from any approach to the displeasing sense of the word.

VOGUE POINTS FOR MIL-LINERS

NTIRE Chantilly scarfs are used for trimming the new picturesque models of tulle, straw or crin. They are twisted about the crown, or draped over it, and the ends are tied to form a butterfly, windmill or Alsatian bow, at either the center front or to one side. Particularly charming is the effect produced by rich lace, when it is used to veil the delicate colors of roses or other flowers, preferably those in Rococo tints.

Straw buttons in all sizes are strongly featured in the advance models of early spring millinery. Sometimes they are linked together, like a chain, and used in place of a crown band. They are shown in the most exquisite lace and ornamental designs, and in lovely color blends, representing veritable little works of art.

Foulard silk ranks foremost among the piece goods for developing and trimming headgear of the most serviceable order. The soft, supple texture is shown in countless new designs (figured, striped, dotted, and printed in cachemire or Indian effects) and in the handsomest colorings. It permits of lovely new trimming effects.

The revival of large, puffy beret crowns "à la Révolution," or "Marie Antoinette," indicates a great vogue of soft, pliable materials. Lace is used in profusion, in all imaginable designs and textures, and in all widths-from allover to the narrowest insertion or edging.

A handsome model has been added to the long list of picturesque shapes—the Nelly O'Brian. This hat may be seen in the portrait of that eighteenth-century belle, filmy black lace.

GOWNING ATBIARRITZ SPRING

Royalty Wears Smart Costumes of Black Corded Silk—Covetable Hat of Drooping Chantilly Lace—The New Traveling Costume—Color Fashions—The Independence of Madame

THE clear blue sky of this old Basque town; the bright sunlight; the sparkle of the waves curling on the sands; the roar of the sea as it strikes the jagged rocks in the bay, is indeed a change from Paris. And how gay, how inspiring, to the lagging pen of a chroniqueur des modes, to see the new gowns and costumes worn in bright sunlight; their colors, gayer than last season, make bright spots everywhere; on the Grande Plage, in the pretty streets, and on the golf links.

Queen Amelie, who is staying at the hotel Regina, recently wore a smart tailored costume of the new corded black silk. Across the back the fullness of the short skirt was held by a "martingale" of the Half-long, the coat lapped to close with the wearer to use her eyes. one large, silk-covered button just below the waist line; cut in a straight line, the fronts, self-faced, turned back slenderly on to a wide, flat collar that finished the neck. This and small cuffs were embroidered in a few heavy stitches of coarse, dull black silk, and the edges were piped with cord to match the band on the skirt. Her hat, quite new, was extremely smart. Of turban form, in fine black straw, it was made in étages and trimmed with a broad, dull silk ribbon passed lightly about the top; on the left side it twisted into a huge flat bow; the falling loops had the effect of a feather.

ELEGANT TOILETTE OF AN ELDERLY WOMAN

In the same party, and near her, sat an old Spanish lady—clearly a grandee of the old régime—stately in black velvet and lace. How I marvelled at the sheen, the depth of the rich, gleaming black of her long velvet cloak! Purposely, I sat near her to enjoy it; how unlike ordinary velvet, even the richest! it shone like black jet. Rich Spanish lace rippled lightly at the neck; a wide band of clipped black ostrich feathers trimmed the edges. Smoothly fitted over the stately shoulders, at the hem it rippled into an immense fullness—like the cloaks Italian officers wear, and probably the Spanish ones also. The large black hat that shaded the dark face was faced with white tulle shirred into a frothy mass; black lace trimmed it, this being wired into large bows spreading wide in front, leaving ends that fell low on either side, with superb grace.

SIMPLE MODEL OF LINEN

A young English girl wore that afternoon a gown of coarse, Saxe blue linen, trimmed with toile de Génes printed in blues, reds and greens. The deep square sailor collar was edged with a narrow design achieved in cotton soutache braid. The belt of white varnished leather was piped with the figured material; it covered the buttons and it trimmed the large sailor hat. (See illustration on page 29.)

SMART HAT SHOPS OF BIARRITZ

From Paris and other large cities are branch houses here for gowns and hats. In a millinery shop representing a great Bordeaux firm I have seen the smartest, the handsomest hats of the entire season. I covet a large white hat covered entirely with black Chantilly lace. Over the brim its scalloped edge falls two or three inches, just shading the eyes; on top of the crown folds of the lace are caught by a large jet plaque, while at the back great wired bows of the lace rise high in the air. The under side of the brim is left white and pinned to it, close to the hair, is one great pale pink rose.

After the fashion of the black straw turban described above is one of dark blue straw, with a great bow at the side of blue moiré ribbon. On the opposite side the ribbon is caught to the edge of the top by a cluster of the tiniest roses.

quite new, covered with cloth of gold under black lace. On each side the brim turns up to meet and fasten on top. Lace "barbes" fall from the back, and it is sharp points back and front, with an extremely narrow effect. A big, flat rosette flowers, that in front.

of fine blue straw. The tall round crown trimmed with shaded green plumes. is banked, to cover it, with pale, shaded blue flowers; a black velvet ribbon bands it, tied in front into a swagger cravat bow. Smart, it is also refined. Among startling hats imagine one-large-of black crin, trimmed with a sash of shot blue and gold silk! Weighted with a long gold tassel, one wide end of silk falls from one side of the front to the shoulder. A second large black hat has a five-inch, jetted fringe

ing flat and close to the high crown, shape crepe, embroidered in green and gold, veiled with black tulle. Black tulle also veiled the white lace of the corsage. In a new fills the space in the back; a bunch of fashion the chemise sleeve was slit at the back, revealing the lace under sleeve. Her Next door, at Lewis's, is a charming hat Talbot hat of fine black Italian straw was

COLOR FASHIONS

There are curious combinations of color in new gowns. For example, a gown of Nattier blue shantung is sashed with rosecolored silk; a wide band of rose silk crosses the bust under the transparent corsage and a rose ribbon bands the hair. And fancy! with an evening gown of pale green mousseline de soie, hung over goldhanging from the edge of the brim. Across colored silk, a high corselet of black satin silk, piped on the edges with a heavy cord. the front a small space is left to enable veiled with the green mousseline! A green- embroidered with brown, white, and red.

deep border, spotted large with white, shows a good example of such a gown. With seams cunningly joined by fagotting, the spotted silk shapes a belted, round. skirted tunic, only a few inches shorter than the plaited underskirt of plain brown. Back and front, a half-belt of spotted silk shapes tabs that, crossing, mount on to the corsage; on the sides the belt is completed by plain silk. The short sleeves are half plain, half spotted silk, and a narrow ent piecement of the plain rises an inch or two above the low round neck of the tunic. For this smart costume is a short blazer coat lined with poppy red silk; it turns over at the neck, and at the wrists of the close coat sleeves, into the narrowest of revers Large flat buttons that trim the coat are eyed blonde woman wore it. How lovely A jaunty costume for a summer morning with a red parasol and a poppy-trimmed hal of yellow Italian straw!



A cream-colored muslin, printed with a deep border in a palm-leaf design in dull tones of red, yellow, green, and blue, is made with its skirt gathered full to a round belt line. Knee high, the border is set to the skirt in a cluster of shirred tucks. deep yoke, the tops of the short sleeves, and an attractively planned belt are all shaped from the border, and edged with a band of dark red. White mull, embroidered a-jour, turns the neck in a round, flat collar, and tight undersleeves of it, the scalloped edge forming the finish, cover the elbows.

FRILLED UNDERSLEEVES-A QUAINT TOUCH

At a tea, the other day, Countess Guy de la Rochefoucauld wore a gown of apricot cloth. Halfway the skirt gave the ap pearance of an overskirt, by a deep flounce cut en forme. A pretty feature of the cof sage was upward turning plaited muslin frills on the half-long undersleeves. The sleeves of the over blouse, cut in one with the shoulders, were slashed a few inches on the outside of the arm, faced with black velvet and trimmed with small gold buttons. The same odd fancy was carried further with similarly shaped pieces, black velvet faced, turning up from the belt, back and front. Her hat of coarsely braided, apricot-colored straw was simply trimmed with an immense bow of black velvet. It reared tall loops from the back.

INDEPENDENCE IN DRESS

To those who are preparing their ward robes for the spring and summer-and who have not, at this moment, a mind fixed on chiffons?—the mélange of styles in gowns, hats, and garments, is irritating to a the gree. To be asked to choose from the array of diverse styles taken higglety pigglety, from every known period, and by as many brains as there are great design ers, launched with authority, leads to be wilderment. The verdict of the early spring season at Monte Carlo will clear the air to a great degree. The fashions that succeed there guide the new models that the signers are already at work on for their Parisian clientele. Consulting her figure, her complexion, and her social circum stances, the wise woman settles the ques tion for herself, making her selection In cording to her tastes and her needs. these latter days of women's independence it has become an undoubted fact that after displaying the result of their labors designers are with designers are quite powerless to compelate fashion on their clients, as was once case. The woman whose example counts in clothes accepts what best pleases with and wears it till she, herself, wearies. ness the continued reign of the long, 1005e coat, a reign that has not wholly ended, in spite of the avalant spite of the avalanche of short coats among the spring models; some charming, some chic, some exceedingly foolish, except the slenderest the the slenderest, the most youthful of figures.

A would-be-stylish, moneyed woman, with the instincts of a sheep, mourned to me the other day, "How can I wear one of those?" Inwardly I wondered "How, indeed!" since



Plumes, erected in all manner of novel ways, rise high above the crown of hat or turban and are still the most effective decoration

TRAVELING FROCK AND CASINO GOWN

A new arrival appeared yesterday in the pretty traveling costume shown in the sketch on page 29. The material is soft wool, in a pretty gray, marked off, in the new fashion, with lines of green. The buttons are covered with the material inside green rims; the prettily shaped band at the hem of the skirt is piped with green, and the belt of green varnished leather has its width broken with little motifs of gray and green. How suited to a railroad jour-Recalling hats worn by Napoleon is one, ney is the Reboux hat of green straw, trimmed with bows of black satin ribbon so stiffly wired they are uncrushable by the weight of a veil. This pretty Parisian wore to the Casino in the evening the gown new is a boat-shaped hat. The sides turn- a charming creation of malachite green foundation. A tabac brown silk with a When I gently suggested a long coat,

she was with a pale green shining ribbon banding her hair close to her eyebrows! The colors thus far displayed are more intense than those in favor during the last several seasons. These colors are, however, oftener used as accenting notes on dark costumes, and as linings, than for whole costumes. In cases where the new blue, green, and cerise—the leading bright shades—compose the gown, they are carefully covered with black mousseline de soie, and only black or white is added to them.

DESIGNS CLEVERLY USED

Big spotted foulard silks are turned by skilful fingers into swagger gowns for warm bined with plain silk of the shade of the she must measure a couple of yards around foundation. A tabas brown sills with

one "the Countess So-and-so" had ordered, she was pathetically happy that life was again made easy to her.

THE MODE IN TAILOR-MADES

For the average, conservative woman, whose tailored costume must be worn for two seasons, the half-long coat is the best model, belted or unbelted as best suits the figure. The skirts of tailored costumes vary as much as the coats. All short, some are plain and scant; others, while fitting closely over the hips, are plaited into considerable fullness at the hem. Often the plaits, or gathered fullness, are held across the back, and sometimes on the sides only, by a "martingale," wide or narrow. Even the dictum uttered by Worth, that it is a clear violation of good taste to wear a short skirt except for walking, does not Prevent women from having elegant tailored costumes made with the skirt extremely

FORMAL DRESS SHOWS THE 1850 INFLUENCE For afternoon calling, visiting and restaurant and hotel dinner costumes, the modes of the period between 1850 and 1860 seem quite fixed for the moment. Thin materials, gauzes, silks, voiles, muslins, and other cotton stuffs lend themselves beautifully to the frivolities of double skirts, figures, laces, and trimmings of tiny frills, puffs, shirrs, and stiff little ribbon hows. Accompanying these modes are all the pretty accessories of the same period. and ear-rings, black velvet neck bands and wristlets, serpent rings and necklaces, cameo brooches and bracelets, with droop-All hats fringed and flounced with lace. All these are truly fascinating as brought deci-with the exquisite taste of the modern designers. There are lace and taffeta redingotes, taken from the same period, that are charming when worn with white gowns.

PREFERRED FABRICS

The materials for the next half-year are freed, and there is a wide field to choose frem. Appearing again for the first time for several seasons are the charming black tes. White checks, always so becoming and refined. Besides the black and white, other of all are employed in every combination of check and bars.



Green and gold and black are charmingly combined in this pretty gown sketched

MODES OF THE ROYAL PARTY

The golf course at Biarritz is a fine one, and in all weather the game is played with the greatest enthusiasm, the little club house being a scene of real gayety at five o'clock. Here on certain afternoons during the visit of King Edward a band plays, and yesterday afternoon the King took tea effect on the under corsage; écru-tinted lace ciré sunken in rims of white toile ciré, the

shaped a deep square sailor collar at the back. The short skirt, while what the French call "busy," in its different lengths and complications, was, nevertheless, new and chic.

Before walking she took off her coat -a smart affair of plain brown cloth, half-long and halffitted. Cloth-covered and gold - rimmed buttons, and narrow straps of cloth piped with gold braid trimmed it. Her new sailor hat, with a very wide brim, of coarsely woven, brown and gold colored straw, had for trimming a large bow of brown and gold changeable silk. (See illustration on page 30.)

SMART COSTUMES AT THE GOLF CLUB

A pretty brunette wore the costume of natural colored pongee shown in one of the sketches on page 30. This is a good example of the roundwaisted, gathered skirt with its fullness held in a narrow space at the bottom by a plain band. Its upper edge pointing knee-high gives an air of unusual grace to this generally, awkwardgait - compelling skirt. The little coat, which is altogether charming, shows above and below, the one button closing at the waist line, a long waistcoat of blue and green toile de Genes and a bit of it effectively trims the sleeves. The Duchess d'Uzés was splendid in bleu corbeau corded silk made with a plaited skirt and a halflong, belted coat, wonderfully becoming to her rather

large figure. A small shawl-shaped collar turned the neck, con- sino the perfect blonde beauty of a young tinuing in narrow revers to the fastening at the waist line. From the opening gushed delicate white lace jabot frills, and double lace frills finished the three-quarter-long sleeves. The plaits of the short skirt were held across the back, halfway down, by a martingale pointed at the ends and trimmed with buttons. Her very large hat of black crin floated the ends of an amazon feather that circled the crown; nestling among its fronds, covered with fine black lace, were

Smart little traveling dress of gray and

green worn with a pretty green straw

small pink roses. A slender little English girl, a famous hand at golf, wore a swagger little golf costume. Its skirt, plaited back and front, with plain panel side breadths, was marked into a large, broken plaid design in shades of green and blue on a white ground. A black tulle. A half wreath of deep pink short, white, knitted coat, belted like a Nor- roses held one side of the brim back from folk jacket, had a rolling collar and up- the face; on the other side it drooped low, turned cuffs faced with toile de Jouy in nearly hiding it. A woman in a large, the same pretty shades of color. She wore white lace hat, trimmed with rearing black one of the new boat-shaped hats, of coarse feathers and aigrettes, wore a charming

black straw, trimmed with a great wheel rosette that held a couple of peacock feathers.

MORNING COSTUMES

The hotel Regina is near the golf club house, and on especial days the players and their friends often overflow to the charming winter garden of the Regina at tea time, with a group of his especial friends, and keeping rendezvous with less energetic later strolled about the terrace, chatting, friends who do not care to walk across while listening to the music. Among the the wide field to the club. Yesterday I women in his party one wore a charming saw there the young and pretty Baroness gown of soft taffetas striped invisibly in Maurice de Rothschild in a fascinating lovely shades of golden brown. Tiny straps little tailored costume of black and white and stiff little bows of brown velvet banded checked wool. The buttons that trimmed it the under sleeves and marked a little yoke so effectively were covered with black toile

> button-holes being bound with black velvet; a bit of black velvet trimmed the sleeves and piped all the edges. Across the back the coat was held closely to the figure by a pointed belt of white varnished leather piped and striped with black velvet. Her wide-brimmed hat of white straw was faced with black velvet and trimmed with a couronne of big roses shading from pale pink to deepest red.

Mrs. George Keppel walks on the Plage of a morning in a shortskirted, tailored costume of white French homespun. The skirt is extremely short, the loose coat halflong. Solid silk stitching stiffens collar, revers, and the wide cuffs, and there are quantities of large cloth-covered buttons sunken in On a motor drive one chilly day to edges faced with long ends to throw back, or to wind about the throat. It was lined throughout with soft pink silk.



turban by Reboux In the baccarat rooms at the Ca-English duchess was marvelously framed in a gown of soft white satin, made on the simplest lines. Rich Venise lace smoothly outlined the square-cut neck, and turned up at the edge of the short, straight sleeves. Cerise ribbon wound the slender figure twice, finally tying at one side in a long, flat bow. Over all she wore a long, loose tunic of black mousseline de soie. From the bust, where it was fastened under a diamond ornament, it rounded in bird-wing fashion to the back. Heavy raised embroidery followed this curving line, and a tiny silk fringe edged it. Sweeping full and soft from the middle of the forehead, her hair was dressed in a low knot under her large, flat hat of silver braid covered with



Of coarse blue linen trimmed with toile de Génes printed in strong colors

wide gold rims. gown of black satin, the scant skirt of which ended in an odd, pointed train achieved by inserting a three-cornered piece the Coté des in the seam at the back-after a fashion of Basques she wore Beers. It bobbed and jumped after her, as a new white knit- she walked, in a manner most amazing; in ted hood. A fas- repose it was rather graceful. Over this cinating thing! satin gown with its short "chemise" sleeves, and how becoming and round-cut neck, was hung a choir boy's it was! Shaped surplice of white mousseline de soie. Long like a cottage bon- silk and jet tassels sagged the corners; net, the front fine white lace finished the neck.

I noted the same thin, veiled, over-dress rose-figured toile effect in a costume of opal iridescent silk, de Jouy, rolled overhung by a long, belted Russian blouse softly back from of black mousseline de soie trimmed with a her face, while it little delicately tinted embroidery. Artistic, clasped it closely, wholly adorable, this reign of veiled effects, and there were begun early last summer in Paris, while narrowing, yard- shown in the new spring models of the great Paris houses, has become so common one is led to wonder if it will survive the spring season.

SMART VEILED MODEL

Shown in another sketch on page 30 is a pretty, veiled gown worn by the mistress of a private villa here, at a bridge tea she gave last week. On the gown of dark blue silk the curving dotted band and short sleeves are of white foulard, dotted large with blue. The mousseline de soie over-dress, sleeveless, while veiling the skirt, leaves the sleeves uncovered. The Greek key design of embroidery is done in dark blue ribbon; white lace binds the plaited undersleeves and peeps from between the crossing folds on the corsage.

THE QUAINT CAPE

Little capes of mousseline de soie, the successor of the scarf, were worn that afternoon by two smart women. One of bright cerise was adorable with a gown of creamy white voile; another, of emerald green, accented a gown of taupe gray crêpe de chine. While not capable of the seductive grace of the long, straight scarf, in the hands of a knowing woman, these little capes, with their long, slender ends, are easier adjusted—easier kept in place, by reason of the controlling point in the middle of the back.

The shape of this charming novelty, launched this season by Drecoll, is shown

in the sketch on this page. I have been amused to find their origin—nearly a fac-simile—in a book of prints of the fashions of 1850 under Louis Philippe. The gown, pictured with it, is of mousseline de soie printed in the well-known cachemire design in pretty dull tones of blue and green. The corsage, the lower part of the short, loose sleeves, and the top of the skirt in front are veiled with plain dark green mousseline de soie, and the full, straight-hanging back breadth is of the plain green. The same sketch depicts one of the extravagantly large, new hats with a cluster of heavy feathers uncomfortably weighting its back edge.

CERISE CACHEMIRE COSTUME

A pretty blonde woman wore that afternoon the smart tailored costume of sil's cachemire illustrated on this page. To her complexion the new shade of cerise was adorably becoming. Velvet, of a darker shade, with flat, over-lapping gold buttons, trimmed



Charming gown of soft taffetas striped invisibly in beautiful shades of golden brown

the coat, and belted the plaited corsage of cerise mousseline de soie; this deepened into a yoke effect on the skirt. Depending from it, the skirt, cut en forme, allowing a graceful flare at the hem in walking, rose at each side on to the plaited part in a sharp point. A little buckle of filagree gold closed the narrow belt at the back.

WALKING GOWNS OF SERGE

Taiilored costumes of white serge are in favor for day-time wear, with smart women who stroll twice a day on the Plage, tea at the golf club, the swagger Regina, on the newer, gayer, Carleton, and finish the afternoon with an hour in the baccarat room at the Casino. While shaped on the general lines of a jaunty, short coat, and a short, more or less scant, skirt, they do not lack variety. Always the feet are much en evidence, dressed in smart tan shoes tied with wide ribbon bows, or fastened with gold buckles; or the shoes are of shining black varnished leather, with tops of dull mat kid; big bows and silver



One of Drecoll's pretty, quaint capes and a smart tailored costume of silk cachemire trimmed with velvet



This pretty veiled model, seen at a recent bridge tea, was trimmed with embroidery in the Greek key design

buckles adorn these, also, and one may glimpse lacey stockings to match.

On the newest skirts of these costumes the strained, plain, seamless arrangement of the back breadth is no longer seen. Even if the skirt is extremely scant, the return of the box-plait and bias seam finish to the back, prevents the ungrace fulness of last year. Often there is a cluster of plaits inserted in the back seam, allowing fullness for a lengthy stride. The banded, or martingale, effect across a plaited back, or front breadth, is not at all bad; it is only when it bands the entire skirt tightly, at the knees, it is to be avoided. Such a nice skirt I saw yesterday in a smart costume of white serge. A band of the cloth, covered with coarse stitchings, held the plaits of a wide front breadth twice; once just below the hip line, again knee high; below, the plaits fell free. The side breadths lapped over the edges, held by a few cloth-covered buttons. The back breadth, nar-



Costume of natural colored pongee with waistcoat of toile de Genes in blue and green

rower, was finished in the same manner. Of jaunty cut, the little coat was lined with red spotted white silk; it turned over as facings to over as facings to revers, collar, and cuffs. Quite new gret these spotted silks used a time and cuffs. these spotted silks used as linings for white costumes. Gayer are white silk linings are white silk linings, printed in small, bright-colored flower designs, that serve for factories as innings for white costumes. designs, that serve for facings in the same way. Among all the white costumes one tracings in the same way. the white costumes one occasionally sees one of a bright color.

At tea on the terrane of the At tea on the terrace of the golf club a baroness wore a seight costume of the new shades for the part of the new shades for the part of the new shades for the new s costume of the new shade of cerise. The effect was charmed ing. The short skirt board of cerise. ing. The short skirt hung straight, with a plain front treadthing the back with a bing soon of the back with a bias seam that threw out a bit of fullness.

On the sides, low down that threw out a bit of fullness. On the sides, low down, a few puckers were drawn together under simulated poolsate and in process and in the puckers were drawn together under simulated pockets achieved by a braiding of fine black silk. A fine trailing wine described by a braiding of fine silk. A fine trailing vine, done in black silk, edged the collage and sleeves, and inside the and sleeves, and inside the open front showed a stunning little waistcoat of black setimated and stunning little waistcoat of black setimated. a shield-shaped opening, it showed much of the fluffy white chemisette.

SMART FASHIONS FOR LIMITED INCOMES

The Adequate and Fit Trousseau—Lingerie Should Not Be Over Elaborate—The Wedding Gown to Be Easily Convertible Into Evening Costume—Concentrate Expense and Elegance Upon the Theatre Gown

RIDES who must consider the cost parents who are married to men in mod- beneath this buckle in a gathered fullness. general advice to all those who are contemplating the purchase of a trousseau. The majority of women, whether buying themselves, their daughters or their relatives, make the great mistake of in-Vesting in far too many gowns. Very large Outfits are gathered together which cannot possibly be even partially worn out before the styles change, with the result that many bride at the end of a season or two finds in her wardrobe a collection of gowns that are neither smart nor available and which could only be made over at con-Siderable cost, even if the result is suc-Cessful. This is a natural mistake to make, to be every girl when she marries wishes a rule six or have her gowning as charming and adequate as possible. But these results can distained far better by selecting with discrimination, and having exactly what he needs for every occasion, rather than gathering a large sized collection of

As to lingerie, the number of articles purchased is distinctly an individual matfor A good supply of lingerie will last years, and if one can afford it, I advise a little splurge in the matter of under-Rules rather than in gowns, wraps, etc. By splurging, however, I refer to the size of the outfit rather than its elaboration. l advise no woman to choose lingerie with quantities of lace or other trimming that of 1 difficult to launder, unless the expense Againdering is of no consideration to her. Again and again one sees daughters of rich

No. 2. Theatre gown of satin worn with a

are of course obliged to choose erate circumstances, burdened with per- Of course, embroidery may be substituted their wardrobes most carefully, yet fectly useless lingerie outfits. If they live for lace if preferred. The bodice is simply it is not amiss to give a piece of simply in the country or in an apartment surpliced across over the satin and cut in town, they are not provided with the with a V neck, finished by lace veiled in

accomplished laundresses that such finery demands, and I have known girls who were obliged to put away all their trousseau underwear and buy simple garments that were suitable to their circumstances. As eight of each garment are adequate, and no matter what one's income, I think simple underwear of fine materials and nice hand-work is preferable to that which is showily trimmed. A little further on I shall give a practical suggestion as to a combination for everyday use which has been planned by a bride of the present season, and which is in every way practical and attrac-. tive.

> THE WEDDING GOWN

In a sense it is superfluous to offer suggestions for a wedding gown, as almost every girl has very decided ideas as to her preference in this matter. However, as it is difficult without some help to get up an inexpensive simple gown, we are giving a model

with a word or two in relation to it. Over this is a very smart but simple little it is far more becoming. One need not pay more than \$1.25 or \$1.50 a yard for this foundation. Soft white chiffon to veil the satin will make a lovely frock, this being preferable to chiffon cloth, unless one can get a very thin quality of the latter; in heavy weight it is not nearly transparent

enough. front than it is behind, the finish of both the foot of the gown and the edge of the tunic to be hemstitching put in by hand. The tunic will either have to be draped a little at the girdle or cut with a seam down the middle front. The lining should be tight fitting, following the contour of the figure, bringing the waist line well buckle of chiffon, the tunic falling from cess.

tulle. This gown is a practical one, as it can be easily altered into an evening gown by being narrowed on the shoulders and having the point deepened both back and front. Possibly a bit of color could be added; for instance, turquoise blue ribbon could be laid under the lace at the neck to give a suggestion of color, and a pink and a white rose tacked at the corsage. The wedding gown of a girl of limited income should be so made that it can be done over to advantage.

THEATRE GOWN

This type of gown is one that nowadays is perhaps the most important in any wardrobe, as it serves for various occasions and comes into play far oftener than the full low - neck gown. The two may sometimes be combined, however, and ir the second sketch is shown a model that transforms itself from one to the other by means of a chiffon coat. The frock itself is of gold chiffon satin with cream lace at the bust, and tight fitting cream lace sleeves.

If one cannot afford a really good satin, coat of mode color chiffon, cut in a "V" by which I mean one costing from \$2.50 neck in the back and falling straight and upwards a yard, it is far better to have the plain. It is hemstitched at sleeves and botgown in a thin material, and with the pres- tom and trimmed with straight bands of ent fashion of the thin over-dress this is embroidery combining silver and gold beads easily accomplished. Any satin of the on a self-toned satin background. For resright tint will do for lining, a cream white taurant or theatre wear the frock as picbeing a better choice than a blue white, as tured is very fit, and when one wishes an entirely low gown the coat is slipped off. A yellowish pink rose with green leaves showing is caught on the left side. Although the combination of color in which this is created is particularly good, it is also admirable in other combinations, but care should be taken to choose a color for the coat that will make it adaptable for Carry the skirt down to the hem of the wear over muslin dresses, as chiffon coats satin with a tunic at the knees shorter in are to be much in vogue for this use during the summer. Skill is required for its cutting, as it is by no means a loose and baggy garment, but is so shaped that it just escapes the figure and in no way suggests bulkiness. Chinese blue satin with cream lace and a black coat embroidered in silver is very attractive; there are certain shades of gray also that are fetching. Pavedown toward the hip. Over this the chif- ment gray with lace dyed to match and fon is slightly loose, but even with the silver trimming, the coat in the same lace, which is placed at the top of the color, is effective, or pink satin will be girdle, there is not a short-waisted effect. good under a black coat. Then there This lace is put on to run up in a point are several new and pretty shades of at the front, and at the back is held by a green which one might try with suc-



I advise brides by all means to have one handsome black evening gown as a standby for all occasions. A well made black frock is never outshone even on the most ceremonious occasion by costumes in color, as it has a distinction and grace of its own. Whatever extra money you have put into this gown and make it as charming as possible. Get for the foundation a really good satin, as you will call upon this dress for good hard service for several seasons, and select one of the exquisite black tunics jetted or pailletted in beautiful patterns that is done on silk net. Never for a moment consider even the most alluring tunic that is backed by tulle; it will not wear, whatever the salesman says, and your money is thrown away, whereas fine silk net which is serviceable gives exactly as delicate an effect. The jet ornaments are especially lovely and go to make a very handsome gown hanging over the skirt from the tunic as shown in the model; the tiny jet fringes are the prettiest possible finish for sleeves. The tunic must of necessity be simply arranged, as it is its own trimming, and it is sure to prove a graceful and attractive frock. Black satin slippers with beaded tips, or with some of the pretty rhinestone buckles that pin on and can be taken off and be used for other slippers, will finish off the costume prettily.

A TAILORED SUIT

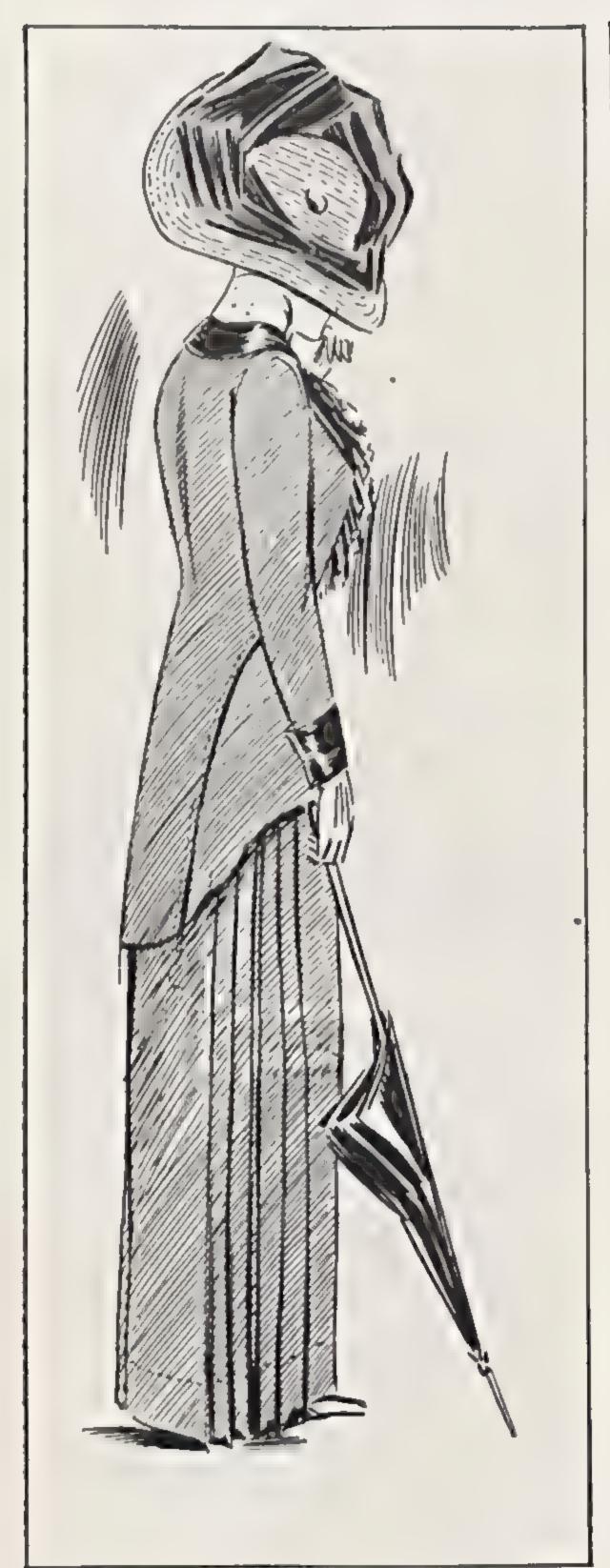
is of course a sine qua non of the wardrobe. Do not make the mistake of choosing a light color for a tailored suit even if you are a bride, as light-colored tailored suits are only for those whose wardrobes

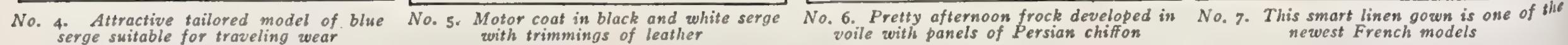


No. 3. Handsome evening toilette having an exquisite jetted tunic hung of er satin



No. 1. Simple bridal gown of soft white chiffon over white satin







with trimmings of leather



voile with panels of Persian chiffon





newest French models

are extensive. There is nothing more for- somber tweeds, and lorn than a soiled tailor-made spotted serges of almost Puriaround the bottom, as it must soon become tanical dullness of if constantly worn. Many of the best- color. The coat in dressed girls have chosen dark blue or the fifth drawing is in some neutral serviceable tone for their go- black and white serge, ing-away suit, and believe me, it is far a fancy check which better taste and far smarter than a more one might almost call pretentious color or material. That old a polka-dotted motif. favorite, dark blue serge cannot be out- It is lined in green done, but you may prefer some of the new satin and has green colors this year; there are so many blues leather cuffs and rethat it is hard to choose. One shop has a vers. The model is special department in which to show blue a smart one and is materials by themselves in order that pur- very good carried out chasers may not be confused by seeing in blue with revers them mixed in with other colors. Almond of tan, or it will do green is an excellent tone, medium dark for one of the steamer and serviceable, and some of the mixtures rug coats, the reverse are very nice. If you happen to have set side of the cloth beyour heart on black and white check, I do ing used for trimnot advise against it, as the period when mings, provided this this material was somewhat common has will not make too gone by, and it is again a favorite with exclusive women. A suit for spring wear has added daintiness if a pique or linen inside rever is worn with it; this is ad- in black satin. justed so that it can be taken out and washed. Black and white striped linen is modish, too, for this use. Frills promise to continue in popularity for some time to come, and they have affected the style of coats, as it is senseless to put on a fresh blouse and have the jabot mashed when the coat is fastened, therefore we find revers cut very low, the fronts closing only just above the waist line. This leaves the plaitings free to show and preserves their original freshness. The suit in the fourth sketch is attractive. Its skirt has the advantage of a tight fitting top with plaits laid on either side and a box-plaited panel front much richness and is and back. The shortening of the coat at ideal for afternoon the front and its lengthening behind is one wear. There is a fasof the best liked designs.

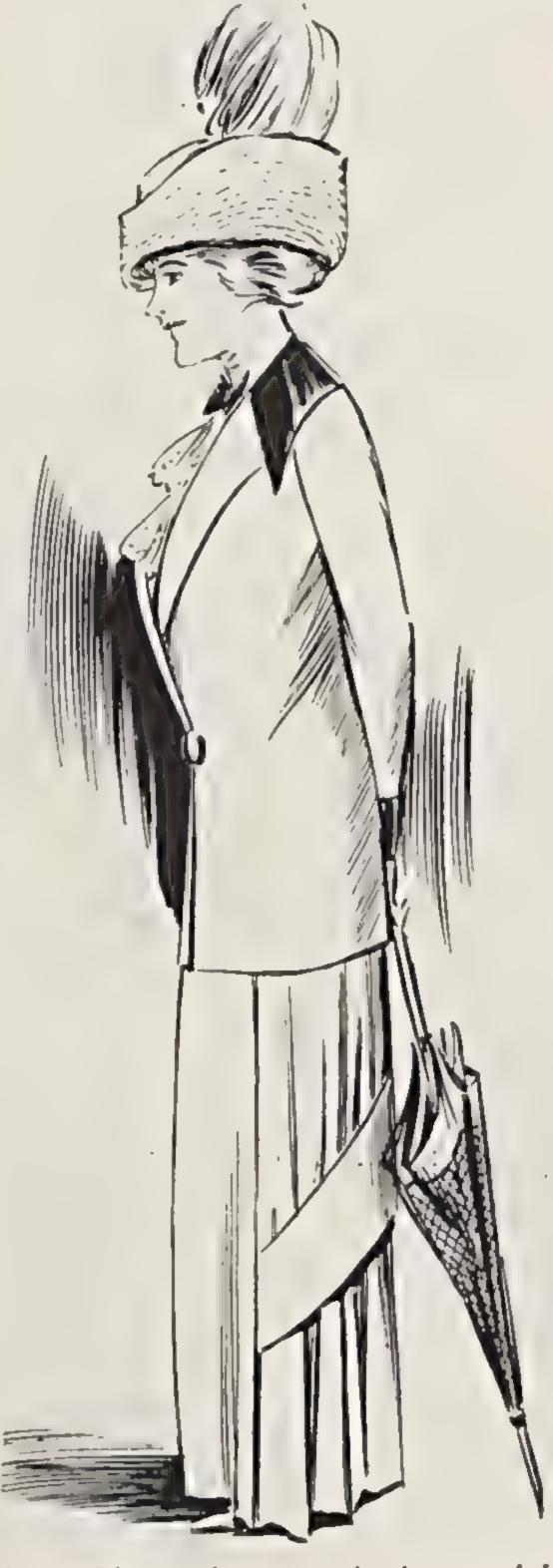
THE MOTOR COAT

Motor or traveling coats are departing transparent covering, from the severity and reserve that we once and without being a saw in them and are becoming gay and very expensive dress debonnaire in the various fancy materials it is one that has in which they are presented. Of course I great distinction. The do not mean anything very exaggerated or long shoulder effect is conspicuous, but we no longer have the seen everywhere, and

heavy a wrap. The little hat is very smart —a tan straw faced

THE AFTERNOON GOWN

Nothing has been seen for years more delightful than the dresses in plain thin materials showing a patterned material beneath. Persian or Syrian colorings are seen in the net fabric, and such a gown, without being in any way perishable, has cination in the glint of the harder variegated colors under the



No. 8. Linen suit cut on simple, graceful

again.

cleverly cut, with a piece that runs down into the sleeves and of fine cream lace.

LINEN GOWN

Linens are so much to the fore that one can be sure of being linen gown. We see

the elbow sleeve has women again and again giving up the come into its own more fanciful lingerie coats for the chic linen, and no wonder, for they have such The frock we are il- style and trigness. One of the latest lustrating in the sixth French models is given in the seventh picdrawing is of gray ture, its only trimming being tucks run in silk voile over a self- the material, a black patent leather belt tone lining, with here with brass cross bars to fasten and crochet and there panels of buttons on the front and sleeves. The Persian chiffon in palest pink linen, so faint that it hardly which is a combina- seems a color, is used for it, and there 15 tion of green, yellow, a detachable dickie of Irish lace. The rose and black. In slanting yoke of the skirt is cut with either the bodice this fancy double box-plaited back or a plain habit chiffon is carried back. If economy is considered, as it must straight across the be by readers of this column, choose the bust and shoulders, gown in tan or white linen rather than pink.

LINEN SUIT

A linen suit one must have. It is a peris not seamed at the fect joy for warm weather use, always armhole. This is held ready to put on, always smart and indisdown into the sleeve pensable if one has much running in and piece, which continues out of town to do. The new blues are from a round yoke by very charming in linen, and in good quality scrolls of rat-tailed ties do not fade nor streak, and can easily braid, the same color be worn an entire summer without wash as the material. The ing. Choose all the soft finish coarse skirt falls gracefully weaves and have a collar and revers from the round belt, black moiré. Amethyst, although it is not but can scarcely be strictly a new shade and perhaps not as called full, and at the popular as it was last year, is a very senknees is shirred into sible choice. It is extremely pretty and a band with cording fresh in appearance and wears admirably above and below; this Nothing could be prettier than gray in a hand is lined wears. black sating that all the very dark tone with a gray straw hat black satin that shows matcu. The very simple little coat is grace. through. Just above ful in outline, the lower rever of lines the hem of the gown and the collar in silk. Two linen buttons, the Persian colorings held by a braided silk cord as fastening, again appear. At the catch the fronts together, and the back is front of the bodice straight and plain. The skirt is not carried there is a knot of above the waist line, but is worn with black satin ribbon, the belt and buckle. Across the front and the yoke and collar being back it is plain with a full side panel rund ning from a cord just below the belt and held in by a slanting band below the knees. (See illustration No. 8.)

PRACTICAL COMBINATION

I think every woman will appreciate the always well dressed if merit of the garment I am going to not wearing a smartly cut scribe, as there are few of us who have (Continued on page 74.)

M a y 1



EFFECTIVE GOWNS FOR A BRIDE, MAID OF HONOR AND BRIDESMAID

FOR "FASHION DESCRIPTIONS" SEE PAGE 74



No. 1. Effective combination of blue chiffon, marabout and silver lace

HE trousseau which overlooks the charm of the chiffon coat is making a mistake, as these wraps are this season the mark of a smart wardrobe, and every bride should have at least one in her outfit. There is no end to the lovely models made up in chiffon and allied thin materials, and every figure and taste may be suited, as styles range from the simplest to elaborate designs ornately

embroidered. In the first of these sketches is shown one in chiffon of that lovely shade known as king's blue, which harmonizes well with everything, and as a rule is becoming to either blonde or brunette. The model's severity of line is its greatest charm, and it gives in this thin material as flat a back and as trig shoulders as the most carefully tailored garment. It is trimmed in natural marabout, with just a glean of silver here and there. The marabout runs down the front to the knees, where the material is caught in with motifs of silver lace and hanging silver tassels. The shoulders hang straight and unbroken into a sleeve formed by catching the fullness in with a silver ornament. The panel is set in at the back of the coat. The only finish around the bottom is a deep hemstitch, which appears again where the panel is inset at the back. This coat was designed by one of the leading French makers and is quite the most effective garment of its kind shown this year. Price \$60.

CHANGEABLE MARQUISETTE

A chameleon marquisette, one of the new fabrics in rose and green, is used for the second model. It is more of a cape than the first model, and promises warmth as well as decoration, as it is & lined with a green silk crêpe in a heavily crinkled quality. It drapes up mysteriously in front for arm-holes with velvet tassels, the same color as the marabout trimming. In the back there is a pointed hood formed by the looping in of the material for the neck. It reaches about to



figure. Its price is \$40.

OLD GOLD METEOR

More on the order of the conventional evening wrap is the model given in the third illustration. It is very beautiful, made of gold color crèpe meteor with great wide bands of silver net braided in The three-quarter sleeve has the seam at the shoulder, but gives the flat, straight look that is fashionable; the cuff of the gold lace finishes the sleeve, and in the skirt there is a wide band of it. The unique point of the model is that it is transformable. It is lined with black Chantilly lace, which is put in so that the coat may be turned inside out and give the owner, instead of the meteor, a wrap of runs around the neck, and the revers turn equally well either way. This costs \$125.

WHITE. MARQUISETTE

Nothing could be daintier than the filmy white coat in the fourth sketch. It is made of fine white silk marquisette with the simplest sort of trimming in white satin. There is a flat collar with little dangling rosettes around its edge, and there are pipings of satin inside the curved fronts. Rosettes of satin bring it together at the front, and across the back, low down below the knees, there is a cross band of satin with rosettes at either end. To meet this a satin band comes down from the shoulders. Gowns of thin white materials will be lovely under this coat, which sells

INEXPENSIVE NEGLIGEE

a most bewitching negligee to wear on the result that the bride, who is to live

the knees and is charming for a slender midsummer days. (See sketch No. 5.) It is made of white embroidered swiss with the sleeves and upper part laid in tucks, and finished at the bottom with a hem and two deeper tucks. The trimming consists of a two-inch embroidery beading through which satin ribbon is run, and the ribbons are applied in such a manner that they can be removed with great ease. A dainty frill of white lawn edged with Valenciennes is placed where the wrapper closes at the left side. The price is most reasonable, being only \$8.50.

SHOPPING BAGS

English Levant, that smooth, wax-like finished leather, is much used for shopping bags, as it lends itself to delicate treatment as to color, and may be had in all the newblack lace. A facing of black velvet ribbon shades, matching any frock. In sketch No. 6 we have one that comes in gray, blue, green or tan; the square frame is of gilt and it is lined in ribbed silk. Inside there is a change purse, a mirror, a little case with the powder puff and a small comb. It accommodates a good deal and is a nice bag for everyday use. Price \$7.50.

> One of the favorite colors of the year is almond green, and it is to be had in the smart little change purse shown in the seventh drawing. There is a notched gilt edge and compartments inside for bills as well as change. All other colors are procurable in it beside the green. The pocketbook in the same illustration is a new sixsided shape bound in gilt on the flap. It does to carry when one is not in need of a roomy bag. It sells for \$4.

WEDDING GIFTS

It is important in buying a wedding gift A very clever little woman who buys to consider the circumstances of the person with great taste and economy for her for whom it is intended. So often there is patrons, is this year making a specialty of utter disregard of such consideration, with



No. 2. Graceful wrap of chameleon mar quisette lined with green silk crepe

simply in a small apartment, finds herself with a great deal on hand that is utterly useless. Very large pieces of silver, in fact almost all silver except what is in constant use on the table, is superfluous such an establishment, as there are not sufficient maids to keep it in good order, and nothing is worse than neglected silveri hence, in nine cases out of ten, such pres ents must be packed away and stored until increasing income of the

bride and groom makes it possible for them to live up to the extravagant gifts well-meaning friends. In these days there are

many delightful articles the best possible taste that are neither expensive to pull chase in the first place not troublesome to take care Glass is always a most ac ceptable gift, and at one shop there is a set of sixty pieces in what is called optical glass, a plain clear glass with perpendicular lines running through it which gives it so opalescent effect without This set cost only \$12.50. A plain set the color. glass with a conventional etched design running around the edge includes the number of pieces and sells for \$10.50. A set of glass in a plain design, all of and down cutting, not more than an inch and a half long leaving a good portion each piece plain, tractive service. Its cost \$45. Sixty pieces in plant the glass with glass with gilt bands on edge three-quarters of an inch wide, on which there \$60 chased pattern, sells for Compotes that stand up the or seven inches from and table are now in fashion, is there is a charming pair rock crystal on this engraved with a pattern bachelor button flowers; price \$10 for the two. GIFTS COSTING UNDER

It is surprising how me very attractive gifts may found for only a few lars. For instance, brest a very effective set of breston fast plates in Loweston pheasant pattern, for (Continued on page 46.1



No. 3. Reversible evening coat of crepe meteor with lining of black chantilly lace



No. 4. Filmy coat of marquisette with a simple trimming in white satin



No. 5. Fetching negligee of embroidered swiss with a frill of lawn and Valenciennes

THE WELL-DRESSED MAN

On the Subject of Wedding Dress—Correct Attire for the Groom and His Attendants—What Guests May Wear—The Duties of a Best Man

LTHOUGH it might be supposed that the correct attire for wedding ceremonies and receptions of formal character is so well known as to render unnecessary its exposition, the fact is that its details are unfamiliar to many, and what seems to have caused most confusion is the very general substitution during the past few years of the morning coat for the frock.

CORRECT ATTIRE FOR THE GROOM AND HIS ATTENDANTS

Let it be said in the first place that in so far as dress is concerned there should be no distinction between the formal morning and the formal afterhoon wedding, and that for either the black or dark gray frock coat is the standard, conventional, regulation thing. Possibly the latter may be a little the better selection from the lashionable point of view, especially during the spring and summer months, but whether a black or dark gray fabric be chosen, if possible the coats Worn by the groom and his attendants should be uniform in shade. To a certain extent this question of uniformity may be decided by ascertaining the shades of the coats possessed by the men one has asked to be one's ushers—such information being obtained by the best man"—for it may be

Quite possible that some of them would not to go to the expense of getting new then for the occasion, particularly if those they have are of recent make. And so if bett majority have black fabrics, it may be black for the groom and best man to wear Rtan or the groom and best man may wear gray and the ushers black, or two of the of case gray, two black, etc. The point is, the kine, a fine one, but as the dresses of the bridesmaids correspond in cut and material though two may wear pink and two blue, etc.—it is well to observe the same And in regard to the dress of the ushers. button again, while the coats may be worn to have or open, as preferred, it is well deed at uniformity in this respect also. Inhateh throughout the details of dress should out far as closely as possible, and to look out for this should be one of the many and hecesses duties of the best man. It is not good looking. Of course the the so duties of the best man.

the so duties of the best man.

the so duties of the best man.

the so duties of the best man. the same shade or pattern, but it is better or they all be of a striped gray worsted fabric cassimere rather than that some be of a trough to match the gray coats. Or the of the groom and best man may be their coat materials; in case they are tather (the full frock suit is not usual, but tather distinctive when the cloth is of a

Plaited front shirt with turned back cuffs

helium smoke shade) and those of the smoke shade) and those of the striped gray, which are correct with For black or dark gray coats.

For black or dark gray coats.

Weddings of formal, or indeed even the linear the light waistcoats are and while the almost invariable rule, and while the and other invariable rule, and white and gray that other fabrics in cream white and gray be worn, the single-breasted to be and silk or mixed-silk materials, seem most generally in vogue. That shown

in front view by one of the photographs left corner a plaited front linen, with on this rage—a weave in cream silk that turned-back cuffs—together with the plain haberdashery shops, while the style to the or rounded wing shapes, several of which

has almost the effect of a knit stitch, and stiff front, are representative of the styles binding of the same in slightly heavier suitable for formal dress, and as for colweave-is a smart design that has recently lars one may choose between the straight been displayed at one of the fashionable standing, slightly poke-pointed and sharp right of it gives an idea of the striped silk are also illustrated. One even sees an and linen effects in shades of gray. The occasional high-band turn-down collar worn

lustrated, has edges stitched with grayhosiery of black silk or lisle thread, and boots of patent leather-buttoned and with black kid tops. Pearl-gray spats may be worn, however, and the groom and his attendants may wear white or gray waistcoat edgings, although with the light waistcoats and ties these are hardly to be advised. As gifts to his attendants, in addition to the ties and gloves, the groom

should always present some memento as a souvenir of the occasion, and the most usual presents are either scarf-pins or cuff links, or both to match -the latter sets being sent in neat little jewel boxes similar to that shown on this page, and consisting of moonstones, amethysts, or some other semiprecious stone, set in gold. Of course the groom will also present to his ushers and best man boutonnieres of white gardenias, he himself wearing lilies of the valley, and of course they will all wear silk hats in going to and from the church.

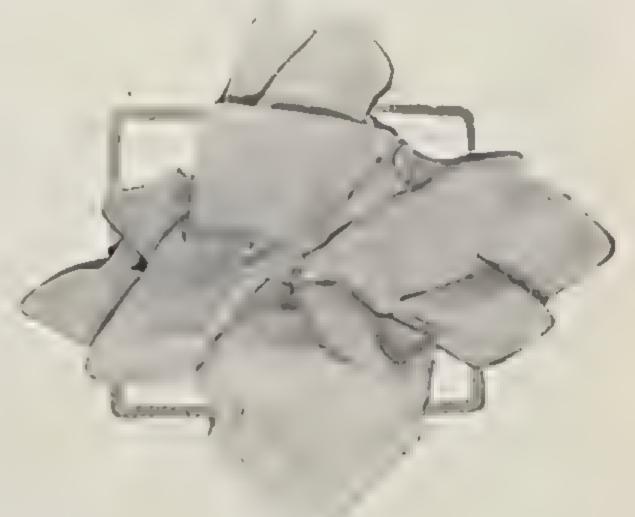
FOR INFORMAL DAY WEDDINGS

The above covers in all necessary detail what may be called "regulation" dress for formal weddings, and to what extent it may be varied without running counter to established conventions for ceremonies and receptions of a

less formal kind depends largely upon circumstances. At one or two fashionable spring weddings of the past rather light smoke-gray frock coats and trousers have been worn; for small morning weddings morning coats of black or dark gray with light waistcoats, gray ties, gray gloves, etc., would not be an undue stretch of convention, and for quite informal country-house weddings in summer, where the guests spread out over the lawns and piazzas, dark blue serge sack suits with white waistcoats and such accessories as white cheviot four-in-hand ties and white spats may be good style where the bride wears a simple gown or traveling suit. If, however, she wears a conventional wedding dress, with veil, etc., the groom and his attendants should wear long coats and their formal accessories. In no event should clothes of formal and informal character be worn together.

FOR EVENING WEDDINGS WEAR EVENING DRESS

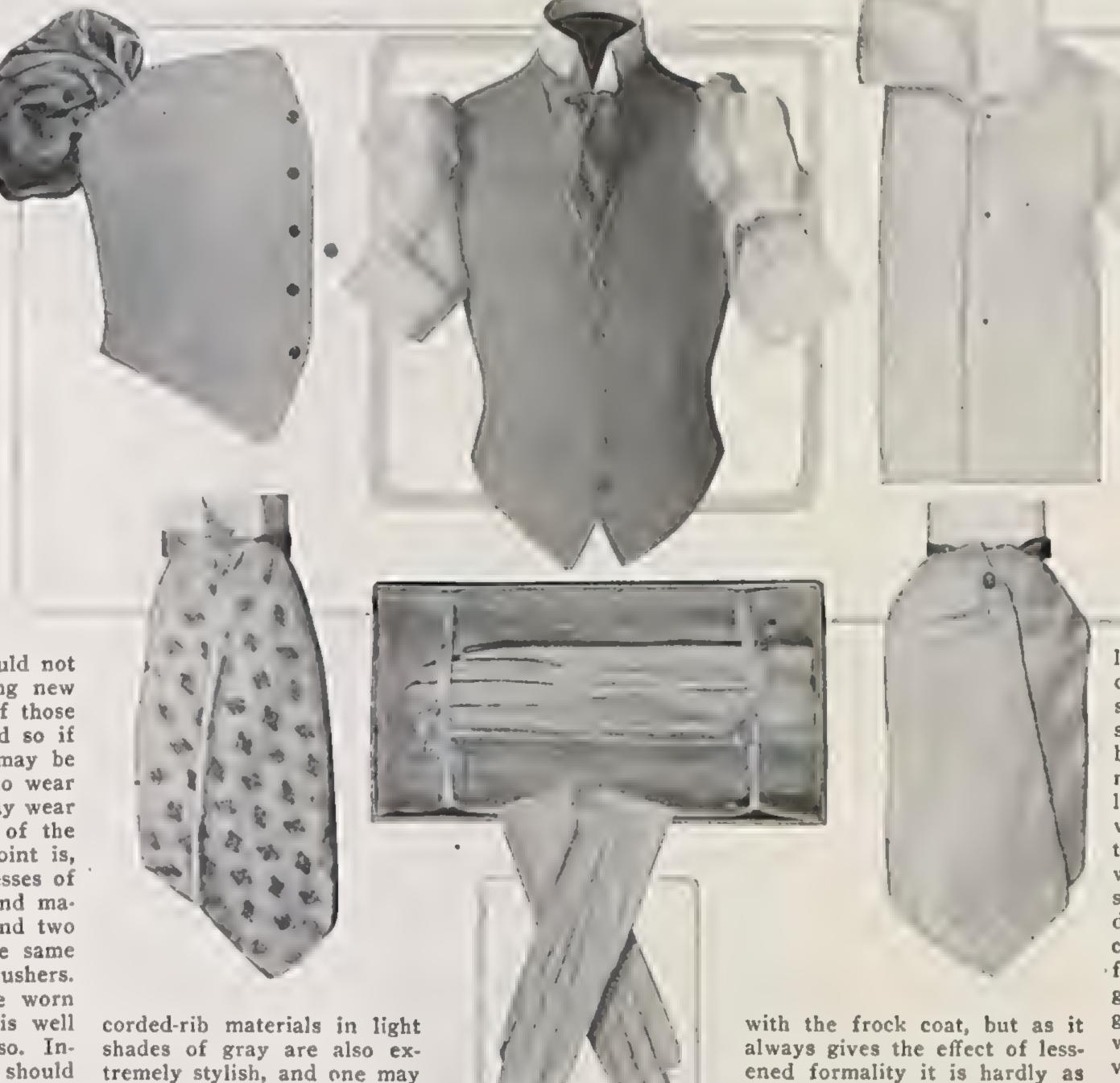
To go into the subject of dress for evening weddings is hardly necessary, in view



White handkerchief with stitching on edges

ask sizes of hands and collars in of the fact that it should be nothing more nor less than the conventional evening dress worn for every occasion, and this unfinished kid, with self stripes on means, of course, full evening dress, not under any circumstances the dinner coat. And it may be added for the sake of complete exposition, that evening dress on Sunday (though few wedding ceremonies are ever held then) differs in no way from evening dress on any other night.

(Continued on page 76.)



tremely stylish, and one may find basket weaves and selfmatter of uniformity may be extended to exact pattern and shade in these garments, in which case the style chosen should be a simple and not over-expensive one, but a general matching in cut and color is quite sufficient—that is to say a single or doublebreasted cut, as the case may be, and a uniformity of gray, cream or white. And because not only neckties, but gloves will match the grays, this shade is an especially good

one.

It is not drawing the line too strictly to say that what are generally known as colored shirts should not be worn with clothes as formal in kind as those here described, but on the other hand neither are what are generally known as plain white fabrics indispensable to correctness. Indeed the very light, soft, delicate tones of gray are perhaps entitled to be considered more exclusively smart, and the fine piqués, and linens, with self stripes and figures, are undeniably the newer in style, as well as the more distinctive in appearance. The models shown herewith—that on upper part of page a tucked piqué, and that in lower

cream, white or gray, and while the Ascot shapes, like those illustrated, or the onceover Ascots, are perhaps the more conventionally correct, the medium width four-inhands are by no means unusually worn. One exceedingly smart looking silk seen recently was of a rich creamwhite shade in all-over flower pattern, with little flecks of very pale yellow showing here

appropriate as the other de-

In neckties intended espe-

cially for weddings the lead-

ing shops display many hand-

some silks of basket, rib or

fancy weave, in shades of

signs.

and there, but the delicate shades of gray are rather the best selection because they match the gloves, with which they are often sold. The groom should always present the ties and gloves to his attendants-the shops doing them up in pretty boxes, as shown on this page—and many of the makers have engraved cards to send to the ushers, on which it is stated that they have been requested to order to insure correct fit. Gloves should be of light gray mocha or backs; handkerchiefs of white linen—a newer style, like that il-

WAISTCOATS, COLLARS, SHIRTS, GLOVES, TIES-CREAM WHITE AND SHADES OF GRAY-THE DRESS OF GROOMS-MAN AND OF GROOM UPON THE WEDDING DAY



Slezak as Rhadames in "Aida" at the Metropolitan



One of the beautiful Greek scenes in "Orfeo et Eurydice" at the Metropolitan



Hidalgo as Rosina in "Il Barbiert di Siviglia" at the Metropolitas

A GENERAL SURVEY OF THE OPERA IN NEW YORK

The Close of the Opera Season and Its Accomplishments—Errors of Judgment and a Change of Policy-Singers Who Did and Did Not Come up to New York Standards—A Resumé of This Year's Productions.

its efforts for the year 1909-10.

Although the Manhattan's preliminary thereby relieved himseason, which began on August 31, does not self of a financial load properly belong to the more serious twenty weeks' endeavor, it gave an extra nine weeks of opera, and such being the case, New York was not without this class of music for a full seven months—something never before known in this city. But although we have had nothing to complain of in the way of quantity, it cannot truthfully be said that the quality was at all

times wholly satisfactory.

Taking up for first consideration the ter off had he adhered Manhattan's undertakings, it is clear that to his previous course Oscar Hammerstein made two serious errors of judgment, which handicapped him financially and indirectly had a bad effect upon the artistic side of his enterprise. One was the introduction of the so-called "educational" season-a term which the Manhattan manager later repudiated on the ground that he did not pose as an educator of a public too evidently able to judge intelligently for itself—the second, the creation of an opera comique company, primarily intended to compete with the lyric and opera comique section of the Metropolitan company, which was installed for the first-and probably the last-time at the New Theatre. In the case of the first blunder Mr. Hammerstein speedily discovered that during the months of September and October audiences for mediumpriced opera are insufficient to make such a venture financially successful. And later it was apparent that with the cheaper productions which had gone before, he had erected a sort of Frankenstein in the shape of a standard with which some of his more expensive regular performances were subsequently compared, to the disadvantage of the latter. In other words, a few of his three-dollar operatic presentations were fully as good as some of those given during the winter season at five dollars.

The French company, engaged to appear at the Manhattan in opera comique, was not a great one, nor was the project sufficiently interesting or meritorious to attract the patronage needed to support it. And when the New Theatre undertaking experienced a similar lack of public support Mr. Hammerstein saw that he had

fourth regular season of the might better have let alone However, as The Manhattan's fourth season was less as he went. Perhaps it was the effect of Manhattan Opera Company was matters finally were first to be a season of the might better have let alone However, as Manhattan Opera Company was matters finally worked out, he was able to notable than either its second or third, al-

> organization, and that he had found unpleasant to carry. It was evident that he had permitted his judgment to be influenced by the movements of his competitor, and the general feeling was that he would have been betof proceeding quite independently,

> Indeed, now that it is all over, he says frankly that he wishes he had done so, and the Metropolitan directors, though less outspoken, indicate by their actions that they also intend to pay attention only to their own business interests without particular regard to the detailed plans of their Thirty-fourth Street rival. Under such a policy it is more than likely that New York will have better opera another year, and now that Andreas Dippel has resigned as the administrative director of the Metropolitan to accept the post of general manager of the Chicago Grand Opera Company, another obstacle will be removed from the Metropolitan's path. This for the reason. that Giulio Gatti-Casazza will be in sole authority next year, which will eliminate the clashes that are

brought to a close, and one week send his French singers on the road, and though somewhat more so than its first. later the Metropolitan organization ended shortly after the new year disbanded the Excepting "Elektra," none of the four suave, delicate and inclined to refine the suave of the suave, delicate and inclined to refine the suave of the suave.

as - Mr. Hammerstein ing his work better.

person is indispensable, it was proved company — artistically as well as financially. Campanini was not free from faults, but he was a rigid conductor and a man place was occupied—

N the evening of March 26 the been drawn into a business proposition he always annoying and decidedly harmful. results, although competent enough as fourth regular reason of the might better bear lated to the might be the personality in the orchestra pit that missed, for while the new conductor novelties of the year in his readings, he was never rugged, and ripple of interest, and that he was about to apologize for not as - Mr. Hammerstein ing his marks his marks his marks.

had established a lofty Of the new singers the two who was standard two years most deserved success were Mme. Mariette before in giving a Mazarin, dramatic soprano, and John greater number of Cormack, the Irish tenor. The former the superexcellent new the creator of the rôle of Elektra in artists. works, he suffered Strauss music tragedy, and her artistic through his own prothrough his own progressiveness. "Sawhich attracted but little commendation
pho," "Griselidis" and notice—proved the more remarkable
"Herodiade" were not important operas, and great artist, but he sang with exceptions
even Mary Garden's taste and grace some lyric rôles that
presence in the first hard to fill these days. He said still rather presence in the first hard to fill these days. He is still rather two failed to make awkward in sailed to make two failed to make awkward in action, and knows almost not them in any way pop- ing of decreases, and knows almost quite them in any way pop- ing of dramatic values, but he is short ular. This—together young, and is seen values, but he ular. This—together young, and is sure to overcome these short the fact that the with the fact that the comings as his experience broadens, print public declined to pat- their credit nearly all the old first print property and the old first print public declined to patronize performances cipals of the Manhattan company shows in which Mme. Tet- marked improvement in their art in razzini appeared, when Garden, Mme. Gerville-Reache and the operas did not Dalmores and Renaud in particular Suit—proves that the Tetrazzini disappointed many experts, Manhattan director is thought that her voice had hardened in need of new singin need of new sing- was less appealing in quality than

ing material that will her first and second seasons here, of help draw the crowds. In all (not counting those of week Although no one comique, which lasted for only four weeks ers on is indispent there were one hundred and nine performances of twenty-five operas. that the loss of Cleo- of Hoffmann' led, with eight Lamper fonte Campanini was tions; "Elektra" and "Lucia di Herodisde, a serious blow to the moor" had seven each; "Herodisde, company and artistical (Campany) "Thais," "I Pagliacci" and "The were each presented six times; Bohen gler of Notre Dame" and "La Bohen were given five times; "Griselidis, "1 Traviata," "Cavalleria Rusticana, " " disciplinarian, a strong Daughter of the Regiment," "Salome "Rigoletto" each had four presentation who insisted upon and three each were allotted to having rehearsals "Tosca," "Faust," "Tannhauser" and enough to increase the increase to the second three each were allotted to the second to the second three each were allotted three each were allotted to the second three each were allotted three each were each were allotted three each were eac enough to insure per- leas and Melisande." "Louise, fect performances. His Navarraise," "Il Trovatore" and place was occupied—and Data and Data a and Delilah" each had two performan not filled — by Hen- and "Lakme" one. The promises full director lacking in all director lacking in all noth," "The Violinmaker of Herbert make for masterful "Cendrillon," "Zaza" and Victor English make for masterful "Natoma"—the last named in



Madame Jeanne Maubourg of the Metropolitan Opera Company

were not fulfilled. It was learned rece-tly that Mr. Herbert had permitted the Metro-Politan Opera Company to hold an orchestral rehearsal of the first act, but while he asserts that all the Manhattan director ever held was an option which he failed to exereise at the proper time, Mr. Hammerstein says that he has a four years' contract for

the production of the opera.

Taking the Manhattan season as a whole, however, it must be conceded to rank very high. As usual, the men of the company were vastly superior to the women, and until these principals are strengthened com-Plete artistic balance will not be possible. And, in addition, a great tenor is needed, lor Zenatello (whose fasco in "Tannhauser" was the culmination of a series of indifferent performances) never was anything more than a shouter, while during the last two years his voice has grown rough and unservicable, except in passages requiring full volume. As Mr. Hammerstein has already sailed for Europe, and declares that he will have the best company he ever had next year, we shall expeet much next November. And with the Manhattan's permanency now thoroughly established there is small doubt that no pains or reasonable expense will be spared to secure the best new material available. At the Metropolitan-including the performances given at the New Theatreopera was rather too plentiful for the best results, and this, coupled with the "expan-Sion" policy, which took many of the great artists away from New York when their services should have been preserved to the home organization, made unevenness unavoidable. There were some superlatively excellent presentations during the twenty Weeks that ended on April 2, but not for years have so many inferior performances been given as those that appeared every how and then at the greatest institution of its kind in the world. To have improved on some of its efforts would not have been possible, but on the other hand the introduction of such a singer as Elvira Hidalgo seventeen-year-old Spanish sopranonot only an insult to the intelligence of the New York opera public, but an indication that those responsible for her engagement were either incompetent or unduly influenced.

The Metropolitan cannot afford to make mistakes as this, or the putting forward of Rita Fornia and Mareska Andrich in first roles. Neither of the latter singers of Metropolitan standard in such parts the they appeared in "Il Trovatore," and the fact that they sang on Saturday night does not diminish the mistake. Again, such eonductors as Podesti, Tango and Bendix have not of Metropolitan calibre, and to by to sit through performances directed hini any one of them after hearing Toscahini, Herts or Mahler is disappointing.

Another year, with every effort concen-



Elizabeth Sherman Clark, a young American soprano of the Metropolitan Opera Company

unduly advanced. Among the newcomers Wickham-all newcomers-proved to be Slezak looms as one of the first "finds"his singing in "Tannhauser" and "Otello" stamping him as a great artist, even if he has not attained equal standards in other parts. Marie Delna, too, though past her prime, is one of the few first contraltos of her time, and her interpretation of Orfeo, in the Gluck opera of that name, will not soon be forgotten. This work, with "La Gioconda," was one of the chief successes Metaled on the New York presentations, the of the season, although neither can proper-Metropolitan will probably equal, if not ly be termed a novelty. Clarence White-Eurpass, its best high marks in artistic hill, Dinh Gilly, Herman Jadlowker, Ed- for after a few more years of experience.

Clament John Forsell and Florence With the exception of Franchetti's "Gerachievement, and especially if no singer is mond Clement, John Forsell and Florence

welcome additions. And with the exception of Clement and Forsell, and the possible exception of Gilly, all are sure to be heard again another season. There were, however, a number of other new claimants for first-rôle honors who did not impress as being yet up to the Metropolitan standard, among them Mmes. Osburn-Hannah and Noria, while Mme, de Pasquali is hardly entitled to the prominence she has received, and Alma Gluck is still young With the exception of Franchetti's "Ger-

mania," Tschaikowsky's "Pique Dame," and Converse's "The Pipe of Desire," there were no "first" productions at the Metropolitan or the New Theatre. "Orfeo," "Otello" and "La Gioconda" (all new and magnificent productions from scenic and costume standpoints) were the most stunning of the operas pictorially, and the new settings of "Lohengrin," "Werther," "Der Freischutz," "Die Meistersinger," and several others among the revivals, as well as the regular standard works, also attracted attention as something out of the ordinary. There was no lack of expense in this regard, but none of the brand new operas impressed to any special extent, and certainly did not cause the interest displayed in the Manhattan's production of "Elektra."

However, no organization anywhere is as large, or as perfect as the Metropolitan, and considering the number of performances given outside New York, it must be admitted that the general results were commendable The trouble appears to have rested mainly in trying to accomplish more than was possible in giving all operas the character which the Metropolitan has led the public to insist upon having at its hands. In New York alone there were one hundred and thirty-nine performances of thirty-seven operas, of which seventeen were Italian, twelve German, five French, one American, one Bohemian, and one Russian. There were seventy-two presentations of Italian, forty of German, nineteen of French, four of Russian, and one each of American and Bohemian.

"Aida" and "Cavalleria Rusticana" led the list with seven performances each. Those presented six times were "La Gioconda," "Madama Butterfly," "Lohengrin," "La Boheme" and "Tosca." In the fivetimes class were "Tristan and Isolde," "Orfeo" and "Faust." The four-times works were confined to "Otello," "Tannhauser," "Hansel and Gretel," "Manon," "Die Walkure" and "Pique Dame." "Parsifal," "Siegfried," "Alessandro Stradella," "Il Barbiere di Siviglia" and "Fra Diavalo" received three performances each... "Rigoletto," "Falstaff," "Werther," "Die-Meistersinger," "Der Freischutz," "The-Pipe of Desire," "Die Gotterdammerung," "Das Rheingold" and "Don Pasquale" were presented twice, and "L'Elisir d'Amore," "The Bartered Bride" and "La Sonnambula" once.

The foreging array in some respects isformidable, but despite its amplitude therewere shortcomings. To begin with, the works belonging to the florid school-the "Traviatas," "Barbers" and others in which Mme. Sembrich appeared as thelatest artist amply equipped for the task on the Metropolitan stage-were indifferently done. Alessandro Bonci, alone, didi justice to the music. As for Lydia Lipkowska and Elvira de Hidalgo, the less: said of them the better, and this is equally true of Bernice di Pasquali, a florid so-(Continued on page 42.)

The end of the second scene in "Germania" at the Metropolitan Opera House

Adelaide, a vaudeville première

Mrs. Fiske's Subordination of Self to Literature in "Pillars of Society"—A Charming Presentation of "The Winter's Tale"—"The Whirlwind" an Unpleasant Play Well Acted—"The Biggest Show on Earth"

SEEN ON THE STAGE

as the dramatic vehicle for her annual New York engagement Ibsen's "Pillars of Society," for in addition to giving small opportunity to the star it has little stature as a play. Through four acts-centering about a single scene showing the interior of a

room in the home of a wealthy shipowner, Karsten Bernick-the action and the dialogue dragged drearily at the Lyceum Theatre a few nights ago. And when it was all over everyone seemed glad, including the players.

Although "Pillars of Society" is neither surrounded with such lugubrious pessimism as usually envelops an Ibsen effort, nor plunged as deeply into foggy mental uncertainties, the developments which are supposed to arouse interest are not on that account materially helped. It is one of those meandering, colorless bits of dramatic construction that tires one long before the end is in sight. There is not a situation of special strength, nor a character of pronounced individuality, in this early work of the Norwegian writer, and as these are elements of first importance in any serious play, it is not difficult to appreciate why audiences at the Lyceum have not been deeply moved. For those who follow the drama closely "Pillars of Society" will have a certain attraction because of its literary value, but the general public will go to see Mrs. Fiske rather than the play, and in so doing are likely to be disappointed. It is well enough to have Ibsen on one's book-shelves, but all that reads effectively is not suited to the

stage, and therefore, while a certain credit is due Mrs. Fiske for her willingness to subordinate herself for the sake of making what is practically the first English performance of this work, we regret, that she made the sacrifice.

From the moment when she made her first entrance as Lona Hessel expectation was on tip-toe, but the climax was never fully realized. On e experienced sensations fof comparative satisfaction as this fineminded woman let in the light upon the groups of hypocritical Norwegian townspeople, but she never had the chance to complete the task herself. It was Holbrook Blinn, playing Karsten Bernick, who held the spot marked for the star when the big scene came, and though Mrs. Fiske did a splendid bit of "listening," she occupied a place considerably removed from that of first importance.

In so far as pointing a moral goes, "Pillars of Society" qualifies to the utmost degree. Considering the array of harmful, feminine gossips; the dishonest. - even murderous - merchants, and the contaminated workmen, it is not surprising that Ibsen should have been able to draw from it all much that he could use to advantage, but the pillars of this society

sequently proved. For dramatic consist- and yet he made it impressive through his location of each scene was denoted by ency's sake we should have had Karsten intelligence. Sheldon Lewis contributed a scenery placed on the "inner" stage and Bernick going to his deserved doom at the fine bit of acting in his interpretation of disclosed by the parting of the tapestry ending of affairs, instead of changing his the shipyard's foreman, Aune, and Cyril curtains. When the curtains were of green, methods and being re-established-after his Chadwick's Hilmar Tonnesen, Fuller Mel- ornamented with birds and flowers, the public confession—as the leader of the ish in the rôle of Rummel, one of the scene was an exterior, while the interiors social system which represented nothing but town's cut-throat merchants, and Henry were expressed by curtains revealing picsham. Indeed it is impossible to believe that this determined, stubborn personality could execute so complete a temperamental turnabout. As consul, as well as the business head of the community in which he lived, he hesitated at little to attain the ends he sought. He proved small enough, also, to permit another man—his best friend -to be virtually banished from the town for a sin which he himself had really committed, and even the rearing of the child of the woman he had wronged, years before, could not have set him right before those with a strong sense of justice. Nevertheless, Ibsen permitted this character to be so treated, and in the handling there were times when it did not ring true.

Dina Dorf, whose mother had been misused; Mrs. Bernick, Karsten's wife; Martha Bernick, his sister; Johann Tonnesen, who was little else than a scapegoat for Bernick; Hilmar Tonnesen, hating everything that was not veneered with society's coating of polish; Aune, foreman of the shipyards; and Dr. Rorlund, the schoolmaster, whose moral preachings lay but skin deep, were but accessory figures in the general scheme of the play. They only served, along with the others, to fit into particular niches at desired moments.

All that could be done with the rôle of Lona Hessel within reasonable limits Mrs. Fiske succeeded in accomplishing. It is true that she did not sink her own personality in the character, nor was it ma terially different in general treatment than many others in which she has been seen, but her enunciation was less indistinct than usual, and she played with poise that enapled her to indicate the dramatic contrasts with clear technical strokes. Indeed from the standpoint of her audience Mrs. Fiske achieved a distinct success.

Holbrook Blinn did not lift the part of

were sorry pillars, indeed, as events sub- of several other players might have done, ways, leading to the "outer" stage, and the



Charles Balsar as Polixenes, Edith Wynne Matthison as Hermione, Henry Kolker as Leontes and Master John Tansey as Mamillius in the first act of "The Winter's Tale"

respect. Virginia Kline, as the subdued Mrs. Bernick, did well with a part which offers but a single dramatic opportunity, and Merle Maddern, as Dina Dorf, and Alice John, in the rôle of Martha Bernick, Bernick to the artistic level that any one were competent. Edward Mackay's presen-

> tation of Johann Tonnesen was a trifle too melodiamatic to set well in the surroundings, but the remainder of the company proved acceptable.

TALE"

tistic finish of its first season, some of the latest productions conforming so neartution fairly glistens with promise. "The Winter's presentation there, and in following the custom which prevailed in Shakespeare's day, the play was given without scenery, in the sense that we know it. The proshould have been announced Jessie Busley, as Mopsa. as "after" the methods em-The stage, as arranged, included an "apron," which extended over the orchestra pit, and an "inner" stage curtained with rich tapestries a square. All entrances were made through curtained door-

Stephenson as Dr. Rorlund all commanded tures of the chase and battles. As the play was given there were no waits—save short one between the third and fourth acts —and this permitted a smooth progression of the action, which helped much in main taining cohesiveness.

The gorgeousness of the tapestries was perfectly shown by the manipulation of the modery battery of lights. Great lime lights, located above the rich-hued boxes on either side of the marble proscenium, shed their rays at the exact moment desired, while others, situated at other neces sary points, helped in creating such an illuminative effect that when the curtains were parted the "inner' stage was a mas-HE management of terpiece in miniature. Combined with the the New Theatre is costumes of the players—which were made making a strong ar- to match the surroundings—and the mag' nificence of the theatre itself, the sight was one of great beauty.

In the action of the play Edith Wynne. ly to the desired standard Matthison, as Hermione, and Rose Coghlan, that the future of the insti- in the role of Paulina, stood out like cameos. Indeed one could hardly wish to see anything more finished or more satisfy Tale" recently had a first ing than the interpretations given by these gifted women. Ferdinand Gottschalk's The Clown was capitally comic, and Albert Bruning, in the part of Autolycus, presented the picturesque qualities and weird drolleries of the character with fidelity. Lee Baker, Ben Johnson, Henry Stanford, gramme stated the presenta. Charles Balsar and Henry Kolker lent adetion to be "in the manner of quate assistance, and this was likewise and Shakespeare's time" but it Shakespeare's time," but it of Leah Bateman-Hunter, as Perdita, and should have been appropried Leah Bateman-Hunter, as Perdita,

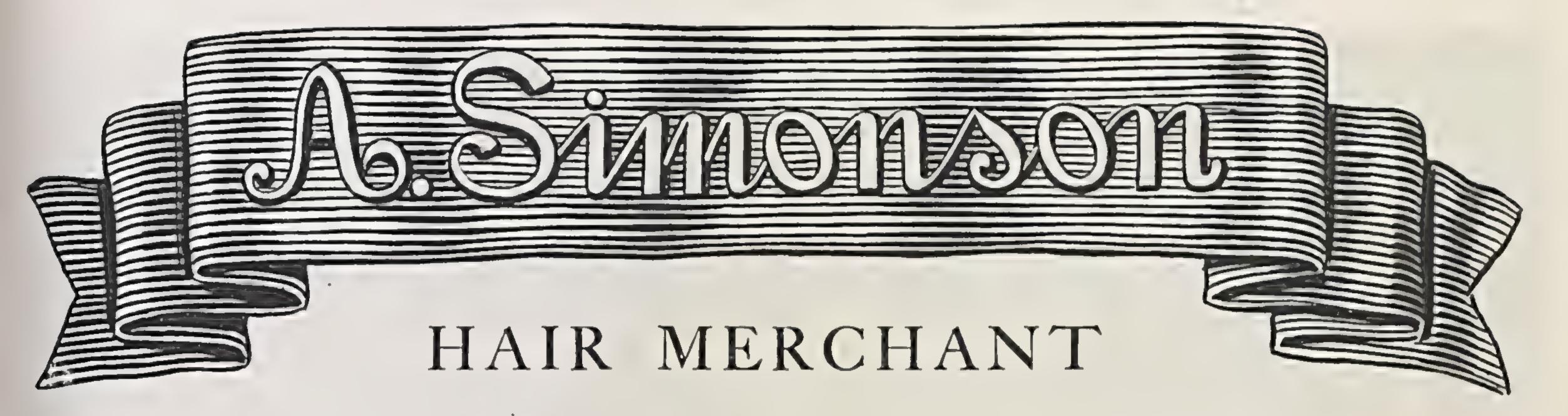
If ever the New Theatre proved its right ployed in those earlier days to live it did so on this occasion, for the of the drama, for so perfect better evidence of the efficiency of and was the art used in the New stock company could have been given. It is nothing finer has yet come but fair the season is near its end it is nothing finer has yet come but fair to accord full credit to the recent from the combined efforts of successes which have vindicated the the staff of that organization. who fought for their dramatic ideals.

"THE WHIRLWIND"

THEN a player possesses ability that commands our attention and respect, we should be quite willing extending on three sides of to overlook such minor shortcomings as that a square. All entrances were of control of contro of pronunciation. Such is Marietta Olly, (Continued on page 42.)



Merle Maddern as Dina Dorf and Henry Stephenson as Dr. Rorlund in "The Pillars of Society"



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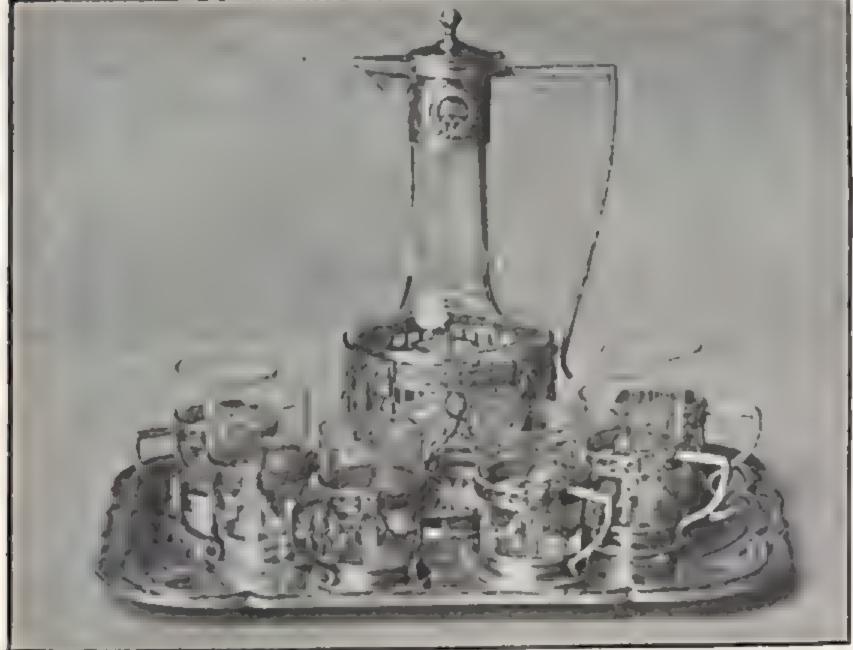
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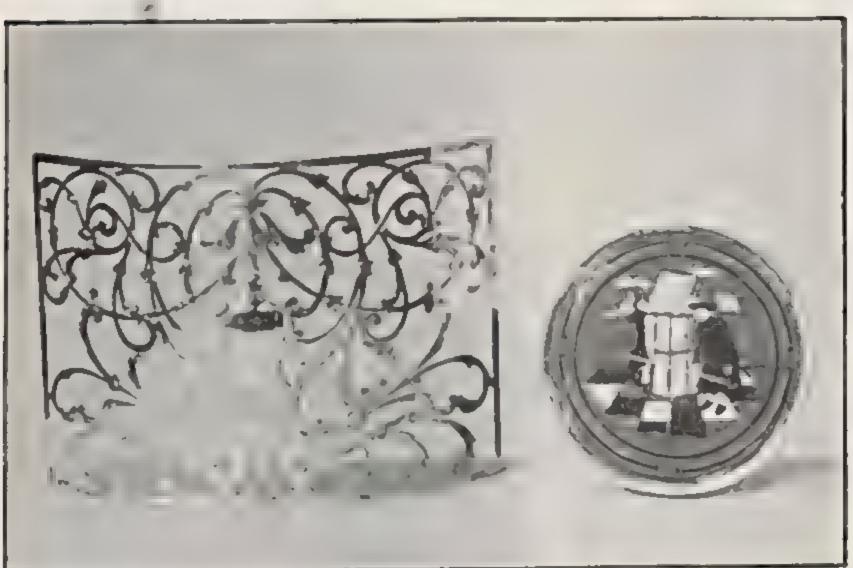
This exceedingly elegant and graceful coiffure is very easily arranged and will undoubtedly please those ladies who desire to grace themselves with the very latest creation "en vogue."



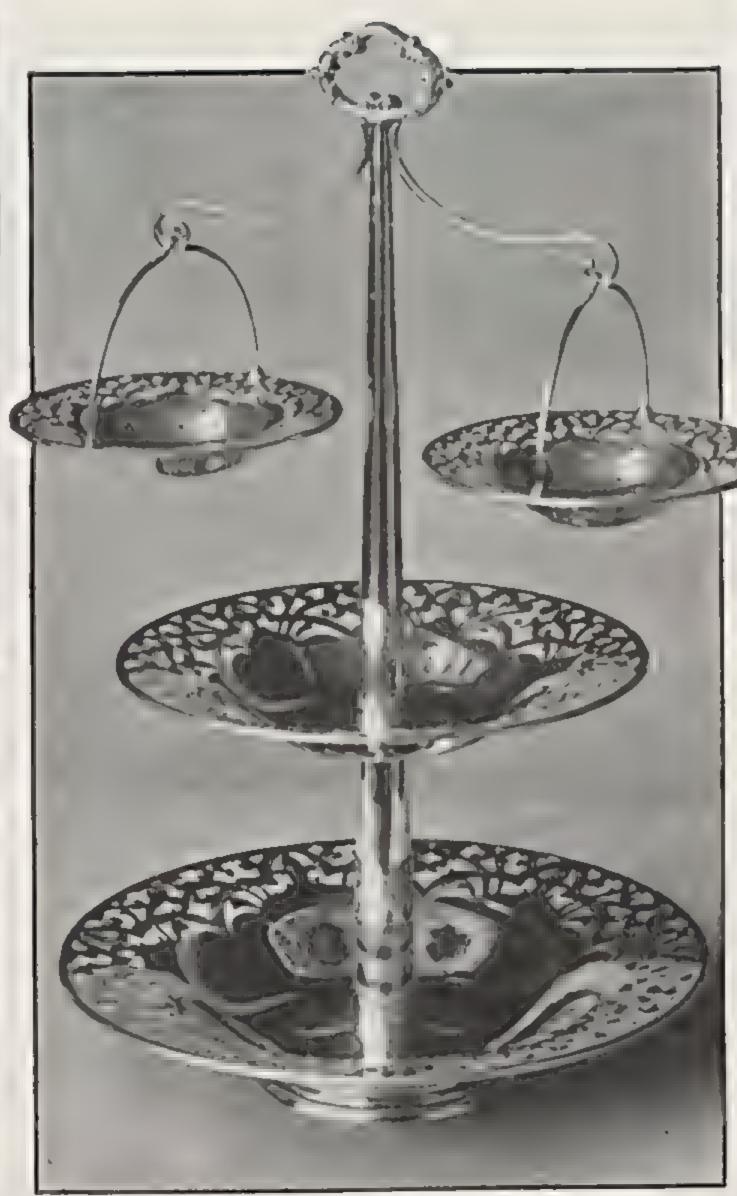




An odd liqueur set with tiny glasses



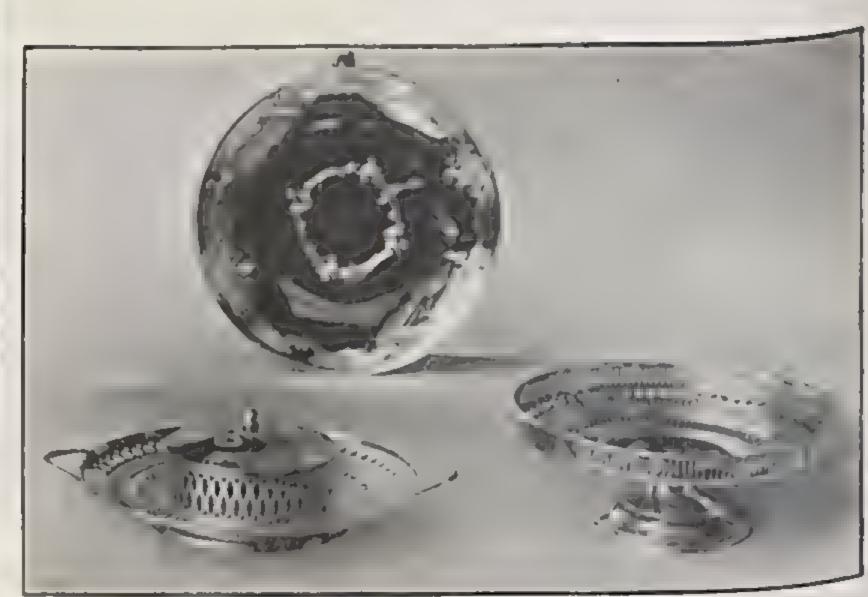
Novelties for the tea-table in silver and glass



Silver center-piece for cake, fruit or bon-bons



Novel tea-cup and a caviar jar



Silver dishes for sandwiches, cheese and cake



Wedding cake box

A MONG wedding gifts there are certain ones that have become established as popular, and these are consequently sure to win the approval of the bride. The novelties which we illustrate are most attractive as beside their beauty they have the added merit of being practical for every establishment.

The liqueur set shown in the upper left hand corner, is of silver and glass. The tiny decanter is of exceptional graceful line, and each glass, which is hardly three inches tall, is in a silver holder which has a tiny handle.

Elaborate table centres are always popular for special occasions, and the one shown is exceptionally beautiful. It is of silver with a lovely design in filigree. The two lowers trays are meant to hold fruit or cakes, while the two little swinging baskets, which are detachable, are for bon-bons. If these baskets are removed, clusters of grapes may be suspended from the outstretched prongs.

The upper right illustration shows a novelty in the way of a tea cup. This article fills a long felt want, for it has been an embarrassing question to many, just how to manipulate successfully, a tea cup, saucer, spoon and cake plate. This is made with a saucer and plate of silver elevated one above the other by means of silver uprights, which serve also for handles. The cup is of fine white and gold china.

The caviar jar and spoon, shown in the same illustration are of silver and glass. The caviar is placed in the inner jar, while the outer pail is filled with finely shaved ice. From Theodore B. Starr.

Two articles for the tea table, are shown in the middle left illustration. One is a wind shield of silver deposit on glass, which protects the flame under the hot water bottle from the drafts. This will be found extremely useful when making tea on the veranda. The plateau shown is an odd one, made of china with a silver rim. From the Meriden Company.



Useful gifts for the future bride



Unusual liqueur glasses

The cheese and cracker dish (middle right hand picture) is an excellent invention as it does away with the awkwardness of passing the two edibles in different plates. The centre compartment holds the cheese, the outside rim, the crackers.

The sandwich plate is of engraved silver—and the cake dish is of filigree silver.. From the Alvin Mfg. Company.

The wedding cake box is illustrated to show one of the pretty shapes. This was used at a fashionable spring wedding. It is about six inches long, one inches deep, covered with embossed white paper of a small indistinct, pattern, and tied with bows of white indistinct, pattern, and tied with bows of white moire grosgrain ribbon. These are given to the guests at the wedding reception.

The liqueur glasses illustrated have green glass bowls and white glass stems combined with silver that posit. The hollow stems have a broad base, so they are not easily tipped over. From the Meriden Company

The last illustration shows such a charming gift for the future bride. It consists of a pair of dainty white satin slippers with rhinestone buckles and embroidered white silk stockings, contained in a box made especially for the purpose. It is almost square and covered ally for the purpose. It is almost square and covered with heavy white embossed paper, and at the hottom with heavy white embossed paper, and at the hottom is a tiny flat drawer just large enough to hold the stockings. From Slater.

An acceptable remembrance is a pair of rhinestone buckles, that pin on like a brooch, and are thus adjustable to any number of slippers. Lovers knots of apropos as wedding gifts, also delicate sprays flowers, hearts, etc. These are to be had in various other designs as well, all set in silver. A girl friend other designs as well, all set in silver. A girl friend for the bride's slippers. Great choux of chiffon or the bride's slippers. Great choux of chiffon or tulle with an orange blossom at the middle is a good tulle for these, if becoming to the individual foot.



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TOU may sit at ease in an arm-chair, or recline luxuriously on a couch and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form. If social or household duties interfere with visits to the modiste, send your Pneumatic Dress Form to represent you, select the material, determine the style and have the making directed by letter or telephone.

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Seen On the Stage

(Continued from page 38.)

a Viennese, who made her first New York appearance as an English-speaking actress at Daly's Theatre a few evenings ago, in Henri Bernstein's feverish "Bacarrat"—rechristened "The Whirlwind." Speedily she established herself as an emotional artist of power and intelligence, and considering the handicaps of an unfamiliar language and a play of inferior calibre, the success she won presages still greater successes in the future.

The domestic infelicity of French people, as shown by the dramatists of that nation, is not a topic of unalloyed pleasure, and "The Whirlwind" differs not a whit from others of the class that have gone before. Bernstein was not at the hight of his powers when he wrote this play, and although he succeeds in sustaining a certain interest in the events he introduces, he appeals to a false sympathy that quickly fades when the action ceases. "The Thief," "Samson," and "Israel" all reveal his skill to better advantage than this, his latest play presented to the public of New York, and his reputation cannot be said to have been bettered by its presentation. But if the idea was primarily intended to convey the dangers which hover over those who frequent the gaming table, there can be no disputing the fact that it is thoroughly driven home, although this is accompanied by unpalatable incidents and conditions.

We have seen many heroines swaying between duty to an unloved husband and devotion to a lover of base instincts, and in this case Helene, Countess Brechebel, is the victim of an unscrupulous father who has forced her into an alliance with a man for whom she had no regard. And her position finally becomes that of a distraught woman begging for 600,000 francs to save from ruin the man who has taken that sum from his business associates and lost it at bacarrat.

It is in this scene that Mme. Olly rises to a dramatic point which commands admiration in her simulation of emotions that are difficult to portray. She sweeps her audience with her in her appeal for help from her unworthy parent; in her confession of her relations with the gambler, Robert de Clavignon, and in her threat to make public the facts which would be sure to cause a scandal. And she is equally convincing in wringing from her cringing lover the facts of his disgrace—having a keen sense of dramatic values and never losing sight of their proper proportion.

The scenes sicken the listener, but they gain a large measure of effectiveness through her compelling art, and when, after sacrificing herself to her cousin, Andre Lebourg, she rushes to Clavignon's rescue just as that miserable scoundrel follows the path of others of his kind with the aid of a pistol, one feels sincere sympathy for the poor creature who beats with clenched fists upon the bolted door of the room in which he lies dead.

On the first night Thurlow Bergen, as Clavignon, played with a repression that precisely suited the character, and his demeanor fitted perfectly into every situation in which he figured. Albert Gran was not as successful in the part of the father, Baron Lebourg, and Charles Carey, as Count Brechebel—the husband who was but little seen—was not wholly satisfying in a rôle of comparative unimportance. The Andre Lebourg of John Emerson, though limited in its range of opportunity, nevertheless received splendid handling, and the settings were appropriate and satisfactory.

THE CIRCUS

BARNUM and Bailey's Greatest Show on Earth' will always be the title of the big organization which recently gave a several weeks' engagement at the Madison Square Garden, but it is not strictly a truthful one, because the Ringling Brothers circus, which was seen here for the first time a year ago, is really the greater.

However, soon after these brothers—who live in Baraboo, Wisconsin—brought their colossal show east, they acquired the Barnum and Bailey institution, so that now it is the circus trust, with one portion taking care of the eastern territory and the other that nearer the setting sun. Certainly it was a clever and most interesting entertainment which was given at the Garden, and thousands crowded into places near the arena to see old acts and look for new ones.

There were the customary three rings and two stages (which were kept busy

simultaneously); hundreds of acrobats; dozens of expert men and women riders; scores of clowns; a few "solo" performers, and Desperado, the thriller of the performance, and the only performer who introduced a novelty out of the ordinarystanding on a girder in the dome of the Garden and diving through some fifty feet of space to an inclined chute, down which he slid on his chest, until curling upwards at the end it threw him to his feet. It is a daring act, and the young man who goes through with it twice a day narrowly missed a mishap near the close of the New York engagement, when he dived too far out. He shot one-third way down the chute before striking it-but, nevertheless. appeared quite undisturbed when he faced the applauding audience a few seconds later.

A General Survey of the Opera in New York

(Continued from page 37.)

prano of not more than commonplace ability. The German operas were admirably presented, and so were most of the others in the class of which "Tosca," "La Boheme, "La Gioconda," "Madama While the "Otello" are representative. women in the last named work were below the standard of the men, the splendid set tings and the fine singing of Slezak, Scotti and Amato atoned for what was missing elsewhere. "Gioconda," too, proved a great success, while "Orfeo" held attention for its admirable production, and the masterful musical direction of Toscanini. Had the cast of the Gluck opera been one of increased evenness it would have left a stin greater impression.

Slezak's Tannhauser and Otello were two rôles which stood out clearly as operatic impersonations of exceptional value, but there was a division of opinion concerning his artistic stature that probably will not be definitely decided before another season has come and gone. Delna's presence was felt, although she did not receive the treatment from the management that her position entitled her to, and it is improbable that she will again be numbered as a member of the organization.

The Metropolitan carried through tremendous operatic programme, which cost it something like a half million dollars. and if it did not do all that was promised, at least much was offered that was distinctly worth while. The standard is mounting higher each year, and with the competition of the Manhattan making it more difficult to please the public, and the handicap of a dual management thrown in, the task was one of staggering proportions. Progress was made in some directions, particularly in the efficiency of the chorus and the ballet, and Pavlowa and Mordkin proved such a triumph all around that we shall have these two wonderful Russian dancers back again, with others from their Country, to dance in competition at the Manhattan, and doubtless at the theatres.

Next season, as has been said; there will be a distinct change in the policy at Metropolitan, and (in smaller measure) at the Manhattan, and with the Boston the Chicago companies—affiliated with the Metropolitan—operating within their spective fields, we may expect an improvement in the uniform standard of all perment in the uniformity of excellence formances here. Uniformity of excellence formances here, for it would is all we have left to desire, for it would be practically impossible to raise the standard of some individual productions.

oughly conversant with the correct fashions for Spring and Summer read Vogue's Forecast of Spring Fashions Number of February 15th, Pattern Number of March 1st, Spring Dress Materials and Trimmings Number of March 15th, Millinery Number of April 1st and Spring and Summer Fashions Number of April 15th.

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Attractive dancing frock of pink silk marquisette and embroidered net lace

HESE early summer days suggest for the children long hours of playing in the open air, and for this form of recreation the homely rompers find a valued use. The evolution of this garment is interesting. It was devised originally, no doubt, by some overburdened mother, who must have dreamed of a blissful state where soiled white dresses and slips would not offend her eye. The result was first the creeping apron, and thence by a logical sequence, the rompers. The latter was, originally, a very bulky and awkward type of a garment, but some clever inventor, descrying its usefulness, has improved it, with cumulative skill, until now it has taken its place as an indispensable part of every child's wardrobe, up to the age of eight years.

ROMPER MODELS

There are two styles of rompers in general use, and purchasable at the outfitters for children: those fashioned in the regular bloomer way, worn by girls and boys alike, and those intended especially for girls and cut upon the circular pattern. The latter may be made very attractive in madras, or chambray, any of the pretty ginghams, soiesette, khaki, or holland. A little model of this sort that is an ideal garment for an active child to wear in playing, was made of blue gingham trimmed with red. The knickers fell very full around the knees, like a skirt, but because of their circular cut were fitted into the red galatea belt without fullness. The little waist had two tucks on each shoulder, and this fullness, brought down to the waist line, was confined with gathers. Full elbow sleeves and the V-shaped neck were finished with bright red scalloping. Such attire was calculated to give a super-active child full play, and the license to roll and tumble ad libitum.

SCALLOPING TO THE FORE

Scalloping is such a favorite form of decoration, this spring, that it appears upon everything imaginable in children's clothes, and the old-fashioned scallop with a dot is really the smartest finish that could be

THE YOUNGER GENERATION

suggested. All of those antique methods of stitchery have been revived, and the result is excellent. The little frocks of plaid gingham, or of plain chambray or linen in bright colors, or of figured percale, are usually trimmed with a plain contrasting color, or white, and these bands or facings will be feather-stitched or scalloped or ornamented with French knots in a way that is most attractive.

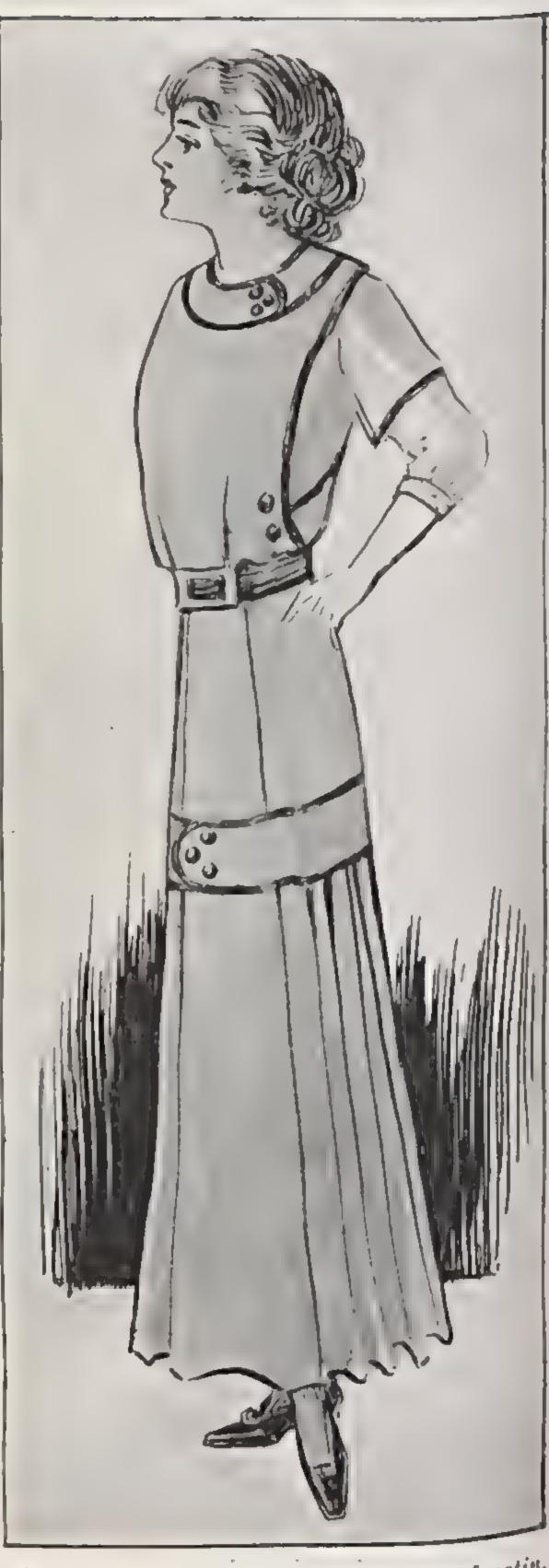
Many of the little black-and-white shepherd's plaid box-coats worn by children up to ten years are finished with collars of a solid color-red, or dark blue, or tan-and the edges of these collars are prettily scalloped all around; so, too, are the edges of belts, the bottoms of skirts, tucks, bretelles, drop-yokes, sleeve-bands, and Dutch necks. Especially dainty are the infants' coats, in Persian lawn, which are scalloped all around the edges, the scallops appearing also on the deep cape which overhangs the yoke.

INFANTS' LONG COATS

Nothing more exquisite than these thin, imported coats for an infant during its first half-year of existence could be devised. Some of them are made in a gored, semifitted style, the seams all skillfully concealed by entre-deux, while others have the short body with the full gathered skirt or an inverted box-plait in the back, covered by the deep cape of hand embroidery and lace. Slips of white, pink, or blue silk are furnished where a lining is deemed desirable, but if a baby be sufficiently clad, such a coat may be oftentimes worn without the slip lining. It is really good economy to buy one of these handsome long coats for the infant's first wearing, because later it can be altered into the short coat which a baby wears to the end of its first year.



Simple model of linen with collar and cuffs of baby Irish lace



Of blue rajah trimmed with bands of satist. Undersleeves of batiste

For those mothers who prefer something a little heavier, however, there are long coats obtainable in cachemire silk-lined and hand somely embroidered on the cape; in surah, or crepe de chine; in Bedford cord, trimmed in lace banding; and in white piqué with heavy scalloping, or other hand embroidery.

LACE MEDALLIONS

A charming feature of these dainty thin coats—either long or short—this season, is the introduction of baby Irish medallions into the embroidery. It is done so skill fully, and the effect is so beautiful, the baby always looks regal when he dons one of the pretty garments. Sometimes there are rows of real Valenciennes edging and insertion all around the coat and cape-for only real lace should be used in combination with such fine embroidery—but often est there is only the fine scallop finish. For those who do not care to make the extra expenditure for these infantile gar ments de luxe, there are pretty little mild weather coats of white piqué, scalloped of otherwise embroidered, and these will prove most serviceable, so long as the infant is kept entirely in white. Of course, after three years, the coats of a color are quite usual, and many of those made of rajah or pongee are regarded as most desirable.

SAILOR AND RUSSIAN SUITS

In the dresses for small children, the changes are rung from sailor to Russian styles, as the limit from sailor to Russian styles, as the limit of choice, this season.

Some of the man D Some of the new Russian effects are of the simplest character, and delightfully easy to make. One that of white picus and delightfully was made of white piqué, and could easily be copied at sight by any to at sight by any home dressmaker in half a day, without a pattern.

This is how it might be done: Double denth the material over lengthwise to the depth required from neck to hem, and make the crease of the crease of the turning the shoulder-line. Cut out a square place for the neck through the doubled materials the doubled material; then cut off left, length of the sleeves, to right and neck measuring along the crease from the neck

(Continued on page 76.)

Wedding Silver

Gorham Silverware of today will be even more appreciated by future generations than the heir-looms of the past are by the present generation. No investment you can make will produce greater dividends in immediate pleasure and future satisfaction than a piece of silver handicraft bearing the Gorham stamp. Aside from its intrinsic value Gorham Silverware has the distinction of representing the perfection of the Silversmiths' Art at this period of American history. The ownership of a piece of Gorham Silverware will mean as much to future generations as the ownership of an "old master" means to the Art lover of today.

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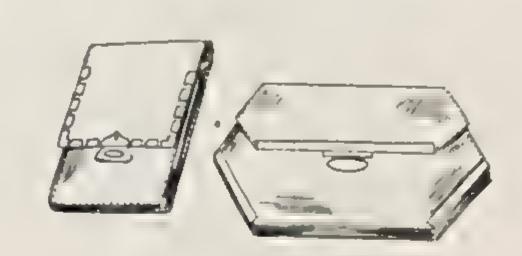
Seen in the Shops

(Continued from page 34.)

The entire set of this china, comprising 100 pieces, is \$40. Hammered brass finger bowls are to be had at \$2 a dozen. English plate is practical for a country house, where one is better satisfied without real silver for fear of burglars, and there are some compotes in this material with long, narrow stems holding up a small, round platter with a pierced Greek key design. These are \$3.75 each. Still less expensive are small, low silver baskets in a rococo pierced pattern, at \$1 each. Iced tea tumblers are most acceptable, and a gift that is not likely to be duplicated. The glasses are tall and of beautiful quality, with flat saucers to go underneath. With the saucers, these cost \$4.75 the dozenwithout saucers, \$2.25. A glass bedroom set, comprising the tray, tumbler, water pitcher and match-safe, is \$1.50. Pressedglass compotes are \$1 a pair.

JAPANESE SILVER PICTURE FRAMES

The metal of which these are made is a composition that exactly reproduces silver, and is handsome in effect, in large, bold designs. It is easier to keep clean than



No. 7. A smart purse and a six-sided pocketbook

silver, and is not at all ordinary in appearance. Very large picture frames in it are to be had for \$4.50, with a chrysanthemum in bas-relief, and an outside edge about half an inch wide raised above this. Another in the iris pattern is very good. Cabinet-sized frames at \$1.25 are excellent. These come in a heavy design combining chrysanthemums and dahlias.

BREAKFAST SETS

At the same shop there is a collection of breakfast sets that include all colors and many novelties in designs and quality. A Doulton set is attractive at \$24; this price does not include the tray. The china is a white background with tiny flowers and foliage in yellow and green. Another set in one of the old Chelsea patterns costs only \$11.50. There are single small blue flowers in relief on a white background.

At \$25 there is a particularly pretty set in white china with a very dark blue edge; this has a rim of gilt and tiny gilt dots

just inside the blue.

NOVELTIES IN STERLING SILVER

One of our leading manufacturers shows a number of entirely new designs, one of them an asparagus dish, in a combination of silver and pottery. The bottom of the dish is a china tray decorated in asparagus, with a well at one side for the melted butter or sauce. On this stands a silver drainer perforated to let the water from the asparagus through, and supported at each corner by silver feet, in shape like the head of an asparagus stalk. It sells for \$32.

Cordial glasses with an oval cup of green glass at the top edge that fits down into a white crystal square standard with a base of silver, are \$3 apiece. These are graceful and out of the ordinary. Windshields for kettles are gifts that no housekeeper fails to appreciate; in shape the screen is curved, with a design of silver deposit. Price \$15. The plain up and down pitcher is a favorite shape, as its simplicity is far preferable to any of the ornate designs. Such pitchers in crystal have been treated to a silver deposit at the top, and are to be had in various sizes. They cost from \$5 upwards. Glass flower bowls in either green or white with silver deposit on the flat edge are \$10 in medium size. There is a nickel-plated woven wire that fits across the top to hold the stems of flowers. An old-fashioned pottery tile in dark brown and blue colorings has been mounted in a silver edge to put beneath the tea-pot on a polished table. This is \$3.

THREE-PIECE COFFEE SET WITH TRAY

There is nothing so sure to delight a bride as one of the charming little coffee

each engraved with a Colonial wreath. Price for the set \$36.75 without the tray, the tray being \$19.

A square hors d'oeuvres dish with a pierced silver frame holding four square glass dishes costs \$26.75. There is a handle by which to carry it. In sterling silver, cocktail shakers are \$14. Engraved glass jars, with a silver lid and engraved in a pattern of baskets filled with flowers and hung from ribbons, cost \$3.50.

The new designs in chafing dishes make a more improved and handsomer utensil than they have been heretofore. They come in copper from \$16 upwards; in plate at \$26, and also in nickel plate if desired. There is a wooden base of ebony or oak, four standards to hold the dish, a large and efficient lamp beneath, and the handles and trimmings of the dish are of wood combined with the metal.

GLASSWARE

For the June bride, or for households generally, there has just been brought out a complete set of glass which, considering its beauty of shape and the delicacy of its ware, may be considered far from expensive at the prices asked. For example, a large compote dish intended for ices or fresh fruits, with its edge decorated by a Walls of Troy border and tiny sprays of flowers, costs only \$13.50. This will be found much more acceptable than the countless number of silver bonbon dishes that are sent to every bride. Very graceful goblets, which show the same engraving about their base and rim, are narrowstemmed with a pretty Colonial fluting extending up the sides of the cup. These are \$33 a dozen, and the plates to match are \$7.50 each.

A still more original gift, and one that would scarcely be duplicated, is a glass chafing dish screen. A heavy plate glass with a border of the Walls of Troy decoration, it is curved in such a way that it will stand unsupported and protect the alcohol



No. 6. English Levante shopping bag fitted with vanity implements

flame of a chafing dish or tea-kettle from draughts. Price \$12.

A useful combination in the same ware, which may be had for \$10, is a cracker and cheese dish. It consists of a large, flat dish on a stand (this intended for the crackers), in the center of which a small, deep dish is attached by means of a narrow glass stem. The smaller dish is provided with a silver top of a good plated quality, to cover the cheese when it is not in use.

FLOWER JARS AND VASES

Extremely handsome both in design and finish is a large crystal jar for flowers; price \$20. Beside the engraving of Walls of Troy and flower wreaths, it is cut on the sides into glistening star medallions, a gilt wire mesh being placed over the top.

Among flower vases to serve as table centrepieces I cannot refrain from mentioning a more elaborate one sold by the same firm. It is, in my opinion, one of the most beautiful examples of its kind, and, when filled with gracefully drooping flowers, the effect is beyond comparison. A large, deep bowl of heavy silver, set on slender legs, is the foundation; three large, curved handles are attached to it in lovingcup style, and below these jut out three smaller silver bowls, similar in shape to the large central one. They appear, when filled with flowers, to hang far out in midair, and the effect is truly charming. Each is covered with the usual wire mesh. At sets in silver. There is a round tray, a the price of \$250 one would be sure to find not in Colonial shape with an ebony handle, in it a decoration for luncheons and dina sugar dish and cream pitcher to match, ners, not to be met with very often.

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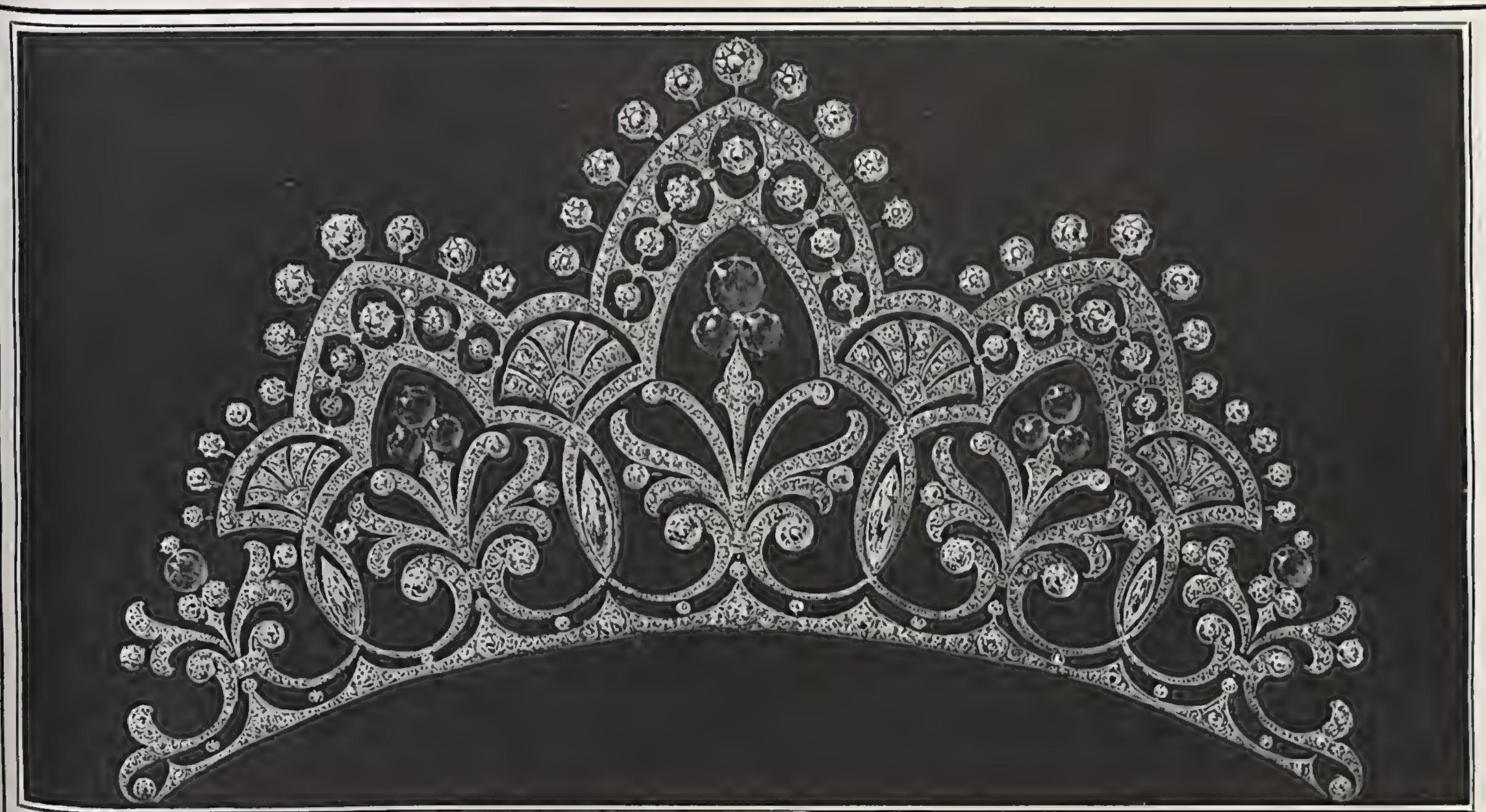
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The June Bride

wants her lingerie to be a frilly, fluffy dream of airy daintiness.

But no lingerie is worth buying that does not combine beauty with fit and comfort.

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It is a cleverly designed model, combining the three articles of a woman's lingerie with the least possible fullness around the waist and hips. It is cut upon graceful lines and made with the utmost care in every detail. A dainty, attractive garment that sets smoothly under the clinging gown.

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The LEONA garment is made of the best quality of fine French nainsook and dainty imported laces and embroidery. Simple, or exquisitely elaborate. From every viewpoint more economical and satisfactory than any other lingerie made.

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La Crosse, Wisconsin

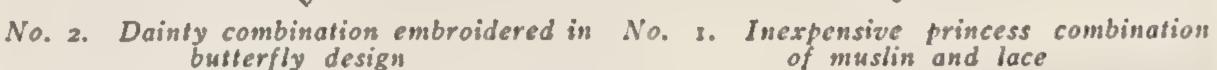
THE WESTERN SHOPS

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 628 Marquette Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]

TYLES in underwear change from

Sketch No. 2 shows the same combinaseason to season. The lines of the tion but made with fewer seams, the fullouter garments, as a rule, determin- ness being tucked into a tiny waist band for ing these changes. This year on ac- beading. All the edges are scalloped and count of a close fit of gowns all fullness, the lower part is prettily embroidered in particularly from the knees up, is avoided, a design of butterflies. Price \$6.50. A very





of muslin and lace

and the new garments are made to fit the practical idea in which chemise, drawers body closely. Embroidery is used much and petticoat are cleverly combined in such more than lace—for it wears better and is a manner as to weigh hardly more than a less likely to come to grief at the hands of single garment is to be had in all prices the laundress.

For those who prefer to have their lingerie made at home; there is a host of materials to be a popular one. from which to choose. Soft sheer lawn especially manufactured for this purpose, costs 50c a yard, it being 40 and 45 inches 25c a yard, and there is a nainsook with a soft silky finish, made especially for one shop which is sold in twelve yard pieces at \$2.50 per piece; the same material in a heavier quality suitable for petticoats costs \$3.25. Comparatively few people appreciate the value of China silk for underwear. Not only is it delightfully cool in hot weather, but it has the additional merits of durability and of washing well-if carefully handled it will not turn yellow. It costs \$1 and \$1.25 a yard, but will outlast any cotton or linen material. The combination of chemise and drawers, or petticoat, satisfactorily eliminates unnecessary fullness, and it is the most popular idea in underwear this season.

PRINCESS CUT LINGERIE

Sketch No. 1 shows a dainty garment of white muslin made princess fashion to fit the figure closely well over the hips, from whence it flares into a wide frill making open drawers. This style is particularly good for a stout figure. The round neck and the arm holes are trimmed with ribbon run beading, and an edging of lace, and the lower edge of the drawers has a three inch frill, also lace edged. The material is good and the garment well made, each of the many seams being finished carefully, and at \$1.50 it is remarkably cheap. The same garment in more expensive material and with more trimming is marked \$2.95, and in softest nainsook, hand made, the seams joined with lace and the lower part trimmed with many rows of lace and ribbon rosettes is another at \$10.

from \$2 up. This may sound odd, but the garment is most comfortable and is sure

Sketch No. 3 shows a princess slip in fine cambric, costing \$4.50. This is excellent value for the material is of good qualwide. Indian lawn and English nainsook ity and the tailoring well done. It has a in an excellent quality can be bought for wide band of embroidered beading at the neck, and another on the skirt where the generous lace edged flounce is attached. These slips are an absolute necessity under thin summer gowns, and a great variety is shown in the shops. They are all made on the same lines with many seams so that they fit the figure well, and they vary in price according to the material and trimming. All sizes, too, are kept, from 34 to 44 inches bust measure.

THE CHEMISE

Very slender women cling to the chemise on account of the fullness it gives to the figure. The most generally accepted shape has the French back fitting well on the shoulders and caught in at the waist in an inverted box plait; in front it hangs loose. Chemises in fine linen lawn, hand made, and tastefully embroidered cost from \$3 to \$4.50; and in soft batiste, finished at the neck with a tiny scallop and eyelets for ribbon, \$1.95. Madeira embroidery in a butterfly design is seen on a chemise which is marked \$4.50.

NIGHT LINGERIE

The tendency toward the present style of cut, which has been so marked in outer garments is noticed also in underclothes, particularly in night gowns, but beyond shaping the upper part so that it is cut in one piece with the sleeve, the style has not proved practical. This effect is seen only in the imported garments. A night gown in

(Continued on page 50)

The Really Becoming Sweater Coat

Schmidtknit Sweater Coats have

the style and fit of a perfectly tailored coat. They don't bulge in one place and pinch in

another —they are warm, light and easily carried—the ideal outside garment for summer wear.

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the waisttoday. If you do not find it the best gare ment you ever bought for th nioney, send it back and you witi have your money without No. 1050. Dainty waist of time Swiss all-over embroidery and clusters of fine tucks front with back. Venice yoke set in with Dutch neck or high collar. Sleeves three-quarter or full length, trips med with French Valenciennes insertion. Sleeve has the new puff. Waist fastens invisibly in the back. We

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IN THE WESTERN SHOPS

(Continued from page 48)

a firm strong quality of lawn has convent band of color, lavender, pink or blue. A embroidery in a design of flowers on the large flat traveling pocket of the same pointed yoke and sleeves. The neck is cut material and trimmed to match accompanies round and finished with a scallop. It is each suit. Price \$5. Suits in soft cotton, closed in front, and a narrow ribbon run trimmed with flat bands of white pique at through narrow eyelets draws it together the neck and on the pocket cost from \$1.50 at the neck. Price \$3.50.

Irills and a dainty nightgown made Empire lashion, has the upper part and sleeves made of this charming material. A wide of feather stitching; they cost \$1.75 and the band of cluny outlines the yoke and finishes the sleeves. The neck is bound by a fold of plain material through which colored ribbon is run. For it are asked \$3.95.

night gowns match her chemise and drawers in embroidery, there are many sets to of the softest nainsook is exquisitely orna- flounce is of black and white satin in wide

mented with medallions of Venetian lace surrounded by half inch Valenciennes set in an embroidered design of roses. The night gown fits close on the shoulders, the embroidery simulating a yoke and extending down the front in panel effect; at the sides the fullness is caught in tiny tucks into a narrow band of lace. The sleeves are very short and by the arrangement of the embroidery seem to be a continuation of the yoke. The drawers are cut bias on the hips so that they fit without any fullness and as they hang straight in the front and back, they can be worn as a short petticoat; they are very wide and hang in soft folds. They are heavily embroidered, the design tapering from the lower edge to a narrow point at the waist. A flower spray runs all around the scalloped edge at the bottom. The chemise has a shaped back and is embroidered in the upper part. At the lower edge is a tiny frill.

A very cozy nightgown for sleeping out of doors is made of albatross in several shades. It is high necked with a turn-over collar and has a long

sleeve finished with a cuff. The only trimming are two rows of soft lisle which is worn next the footfeather stitching on cuffs, collar and box- fits the foot perfectly and does not cause plait in the front. There is a detachable the slightest inconvenience in wearing. hood to match, lined with silk which covers the head and is shirred to fit around the face; price \$8.50. This garment without the hood is also made in flannelette. Price \$1.50. Bed socks of fleece-lined material which are worn with these gowns cost 50c a pair in all sizes.

NIGHT BONNETS

Very fetching little granny bonnets of China silk intended as boudoir caps are to be seen in one of the lingerie shops, and the demand for them is growing daily. They are very light and have a lace edging about the face and are drawn around the neck with soft ribbon strings. Price \$1.75.

THE PAJAMA

Pajamas have now become part of a woman's wardrobe, as they have proven most satisfactory, particularly in traveling. They are made in many materials, the softest and daintiest being the silk and cotton mixtures. This material resembles pongee without having the rough appearance of that silk. It comes in several colors, white, gray, tan, pink, blue, lavender, and a gars6.50. For very hot weather silk nainsook soiled clothes, and there are many color a very sheer fabric, is unexcelled. December 1 a very sheer fabric, is unexcelled. Pajamas of this in white are trimmed with a narrow set is \$4.25.

up. For the woman who prefers cotton, Dotted Swiss is used very effectively for material to silk for undershirts, there are dainty little garments of softest batiste, trimmed with a tiny edge of lace and a row cheaper quality is 85 cents.

SILK PETTICOATS

The plain silk petticoat has lost nothing of its popularity, and it is found in all For the woman who prefers to have her colors, in shot effects, in black and white stripes, and in the cachemire coloring for \$5.95. These petticoats are fitted close on choose from, and in prices to suit all the hips and have one deep frill with an purses. For \$12 there is a very serviceable under dust ruffle. In messaline and satin set of lawn, hand made, trimmed with em- the price is \$12. One beauty at that price broidery and a fine lace edge. Another set has the upper part of black, while the

stripes. The flounce is closely plaited so that the white part only shows when one moves.

HOSIERY

The fashion in stockings changes little, except for those who lean toward novelties. In fine lisle, gauze weight, there is an excellent stocking in two qualities, at 50c and 75c per pair. They have reinforced garter tops and also double heels and toes. A very sheer lisle has hand embroidery on the ankles; it costs \$1.50. The shot effects are still seen and these cost, in lisle \$1.50, and silk (imported), \$10.50. A novelty in striped pattern, being of a darker shade than the stocking. Price \$2.50. In silk, prices range from \$1.50 to \$100 per pair. \$1.50, there is a light weight thread silk with feet and tops of lisle; they are made to match gowns in all colors. This stocking with embroid ered fronts comes in many styles from \$2 up A splendid quality heavy black silk, "twist thread" is marked \$4.50, while the lighter weight is \$3 and \$3.50.
An excellent ides

An excellent. for preserving the toe of one's silk stocking is a little toe cap

Price 10c per set.

PILLOWS

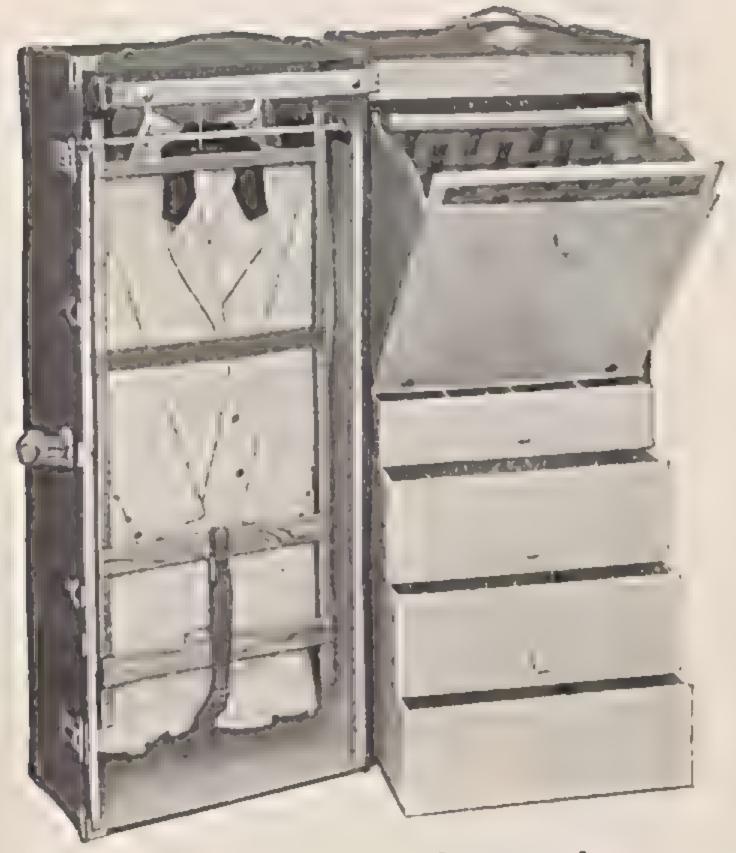
Wash pillow covers for sitting room bed room can be found in almost every kind of linen, and the prices range from \$2 to \$135. One of medium weight lines, with fine fayal embroidery in an open the tern, costs \$2.75—excellent value, for the linen and embroidery are of the best kind. For \$7.50 there is one of very fine hand kerchief linen with daisies embroidered wide over it in French stitch. A row of wide eyelets through which is threaded 3

bon of satin runs all around the pillow beautiful From Florence comes a very beautiful pillow which is a combination of Italian cultwork and Francisco work and French embroidery, finished with a two-inch straight frill of Cluny, all in light cream color. The Italian work is in bold design of huntsmen, animals, small birds, and is made to fit around a square of the French embroidery cone

An excellent addition to the wardron is the sheerest linen. Price \$35. of the girl who is going off on a trip a set of bags in wash cretonne. There from which to choose. The price for



No. 3. Princess slip trimmed with embroidered beading and lace



June Brides

will experience the maximum of comfort and convenience if gowns and lingerie are carried in

The Latest "LIKLY" Wardrobe Trunk

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When slide bearing the hangers is drawn out, gowns hang entirely outside of trunk and any garment is easily accessible.

The drawers of this trunk are unusually large and roomy, furnishing the large space so dear to the heart of woman.

A handsome companion to the Wardrobe Trunk is the

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For Hats, Boots and Waists

This has forms for pinning six hats, a tray with partitions for six pairs of boots, and a hinged tray in cover for waists and accessories.

Complete wardrobe booklet and name of nearest dealer sent on request.

Henry Likly & Company, 204 Lyell Ave., Rochester, N.Y.



'Likly" Combination Trut.k for hats, boots, waists, etc.





Bridal Trousseau Set No. 19B

This illustration shows Bridal Trousseau set No. 19B, and comprises three beautiful garments of finest quality French nainsook, hand embroidered and trimmed with real Irish lace and medallions. It is priced at \$65.00 and can not

be duplicated at this price in any other shop. We can furnish other sets at any price from \$9.50 upwards.

The Healy French Lingerie Shop beg to inform Vogue that they make a special feature

Bridal Trousseau Sets

of the very latest designs and at prices to suit any purse. To such of the readers of Vogue who have favored the Healy Lingerie Shop with their patronage it is unnecessary to elaborate upon the quality, style, design or material of

Healy Hand-Made French Lingerie

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VOGUE POINTS

T one of the fashionable Easter weddings the costumes of the bridesmaids were a particularly happy combination of color, the foundation being satin in that shade of pink which has a good deal of yellow in its make-up. Over this was draped chiffon in a graceful tunic, which at the front was



Charming bridal veil arranged with ropes of pearls and clusters of orange blossoms

somewhat short, showing the satin underneath. The sleeves came to the elbow, and were just short puffs of chiffon with a cuff of cream net lace around the arm.

The yoke and collar were of the same lace. The hats had large brims which drooped slightly all the way around-the straw a mixture of cream and blue. Around the crown was a wreath of button roses in crimson and pink tones, the outside of the brim having old blue taffeta shirred around it in rayed lines.

A very attractive costume for spring weddings and luncheons and other afternoon occasions during the first warm weather, is of Chinese blue satin veiled in very thin black silk voile. The girdle is of thin silk ribbon matching the satin in color, and the neck is

cut round with a flat frill of plaited black example, I saw a white batiste with net. The hat worn with this has a crown Irish lace for which there were silk stockcovered with black net put on very full in ings and satin slippers in that exquisite red mob cap fashion. This is tied in by a blue known as cactus; a lace parasol lined in ribbon, and over the wide brim lies a the same color completed the costume. plaited frill of black lace. This does not drop over the brim, but is tacked in place on the edge. The hat is faced in a rough white braid straw.

Everywhere one goes foulards are much in evidence. Fashionable women have adopted them unanimously for early spring wear, and the models in which they are shown add to the charm of the always effective material. A white and black combination that gives the impression of gray has short sleeves and round neck, with the sleeve rather wide at the elbow and finished with a straight band. On the inside and following straight down to the hand there is a plaited frill of white mousseline three or four inches deep. The bodice is very plain and fastens at the front. It has the long, flat shoulders, and a belt of the material held by a black leather buckle at the front: there is a jabot of the plaited mousseline and a toby collar of the same. Inside this is worn a dickie of white English thread lace and a high boned collar of it. This may be removed for the very hot weather and the gown worn with the low, cool collar.

Black tulle toques continue in favor with the young matrons and middle-aged women. There is nothing more softening or becoming to the face than this kind of hat. No trimming is used except a wide bow of tulle, which may be placed across the back or at the left side, whichever best used to fasten it on.

One of the most picturesque hats seen this year is a very flat-brimmed and lowcrowned affair in dull blue fancy braid. The brim drops well toward the right shoulder, and on the right side at the back there are three lovely plumes the same color as the hat, the ends hanging backward. In front at the left side the hat is raised to show the hair and the brow, and at the highest point there is a cluster of delicate pink roses tacked loosely on. Around the crown there is a folded piece of blue tulle.

The use of the colored foundation for thin black gowns makes it possible for the young girl- to adopt the practical and serviceable black without its giving her too old an appearance. At a smart wedding a young girl who has been out only one season appeared in a very fetching frock of electric-blue satin with black chiffon cloth over it. On yoke and sleeves there was a trimming of silver lace combined with some scarlet embroidery. The hat was black chip faced in blue velvet to match the gown, with a big bow of wired black net on the left side. Rose color and green are also favorite choices under black.

Chiffon is used in many ways, its latest use being as a trimming. For instance, a brown satin finished foulard with a yoke of cream net has revers around the yoke of chiffon in Hunter's green and deep cuffs of the same caught up against the arm with

small buttons. These soft revers are much prettier and more attractive than the harsh satin and silk which have heretofore been used for this purpose.

An odd and unusual trimming on a dark blue foulard are white porcelain buttons painted in a small design of pink roses. These buttons make a panel down the front of the gown, running in pairs from the yoke to the knees. They are round, and the effect with the polkadotted material is very pretty and altogether French.

Satin slippers in contrasting colors will be much worn with lingerie dresses. For

Picturesque bridal veil of lace and tulle



Tulle bridal veil held by a coronet of artificial orange blossoms. Arranged by Miss Allien

Every day we see foulards in gayer designs; for example, a dark blue with a white block pattern has an in-woven border of red and white. The skirt is made with a tunic, the red and white running across the front and the border used again suits the wearer. Jet-headed hatpins are to set off the revers and cuffs on the bodice.

AT LAST SOMETHING NEW!

Revolutionary Ideas in Dress-The Artistic Alliance Will Show You How To Dress Smartly on a Limited Income.

M ANY women who want to be smartly do to be smartly dressed are interested in the Academy of Artistic Alliance, just founded by Harriett Watson, endorsed by best known people in New York City.

Several lines are associated in this Artistic Alliance. For instance: Lingerie, Corsets, Hosiery, Millinery, Gowns, a Correspondence School devoted to Dress Subjects, and a comprehensive Shopping Department.

Responsible leaders in each line have thus banded themselves together, and through the Alliance at the New York address, offer to the general public not only absolutely unequalled shopping privileges, but they furnish information on any subject of dress you ask about, and Correspondence School gives, on request, special instruction in any specified branch of dress.

The Alliance also instructs women how to start a small business of their own in their own town, or even their own home, with very little capital, and gives members the advantages of the Alliance's purchasing facilities.

The Alliance has the support and approval of many New York women socially prominent, and is advancing ideas of simplicity in Dress that are causing a stir in artistic circles.

Subscribers are solicited all over the country.

Yearly membership \$50.00 (includes two courses and unexcelled shopping privileges.)

Six months' course \$25.00 (111cludes one course and same shopping privileges.)

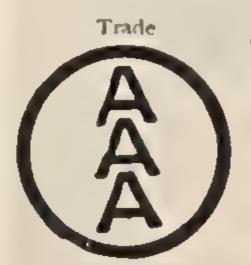
First instructions as to how to proceed in each individual case. This being strictly mail correspondence, order and money orders must accompany all requests for service. Price for first general information to insure reply. \$1.00

Miss Watson's ideas are endorsed by medical profession (among them Joseph Janvrin, M. D., and M. O. Terry, M. D., ex-state surgeon, and other noted specialists.

Miss Watson introduced to the woni en of America her ideas in combined Lingerie (all in one), and front laced stay (lightest weight corset in the world, weighing less than eight ounces in all).

These essentials of correct dress have become world famous. Fortunes have been made by these ideas with their variations and imitations.

By subscribing to this Alliance any one wishing to have the best for little money may save one-third and appear much better dressed than formerly.



· ACADEMY OF ARTISTIC ALLIANCE Harriett Watson FOUNDER

21 West 30th Star NEW YORK

66 VIELLA"

FLANNEL

New Spring Designs for 1910

"Viyella" can be obtained at the leading Retail Stores in SOLID COLOURS, STRIPES AND FANCY WOVEN EFFECTS

"Viyella" tailor-made suits can also be obtained at the retail stores in the garment and suit department.

AVOID IMITATIONS

DOES NOT SHRINK

Legrand Dry Cleansing Process

An Established Success for Forty Years

No fabric too delicate—no fabric too soiled but will respond to our perfect cleansing process and be returned like new.

Mail Order Service. Express Paid One Way.

We have installed special facilities for our mail order patronage. Goods received from out-of-town positively cleansed and reshipped the day received. Prompt service will be facilitated if out-of-town orders are sent direct to main office and factory.

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Brooklyn Branch Offices:

620 Fulton Street 1229 Fulton Street 1096 Flatbush Avenue 176 Broadway

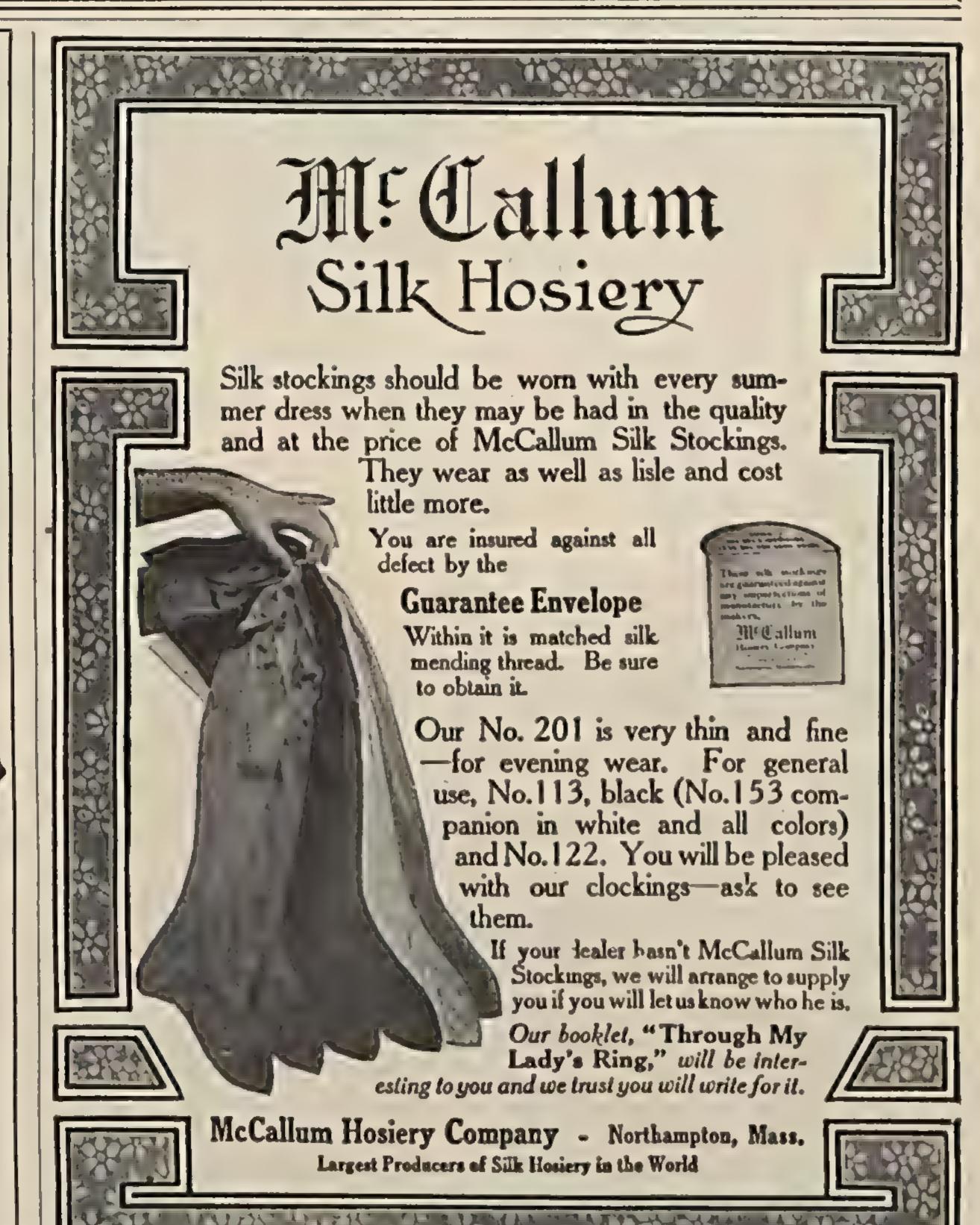
New York Branch Offices:

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For the

TROUSSEAU

Graceful, Dainty and Becoming Room and Tea Gowns. Dream and Breakfast Caps.



Model of Crossbar Swiss, hand embroidered yoke and cuffs, lace and ribbon trimmed. Price \$16.00, Cap to match \$7.50

MRS. COPELAND

The Cambridge Building

334 Fifth Avenue, New York

ACImb Cocktoil IS A BOTTLED DELIGHT

IUST strain through cracked ice and serve CLUB COCKTAILS to your guests and they'll dub you the finest mixer in the land. CLUB COCK-TAILS are already mixeuto-measure—a doubly more perfect drink than any made-by-chance-work kind could ever be.

Have a bottle always handy in the house. Nine men out of ten prefer them absolutely.



SMART LUGGAGE

There is nothing that more decidedly marks length only. a person as belonging in a refined class than luggage. A bride, of course, is apt uries of a modern traveling outfit, there to give more particular attention in this are special trunks for every department of direction, as she generally must make new

HE importance of the traveling out- drawers of a bureau. One tray is full fit, strange to say, is often over- length, the other has a hat box and divilooked, even by those who are sions. It is covered in Japan duck-in most fastidious in every other other words, glazed canvas-and its finishdepartment of their personal possessions. ings are brass. It comes in a 43-inch

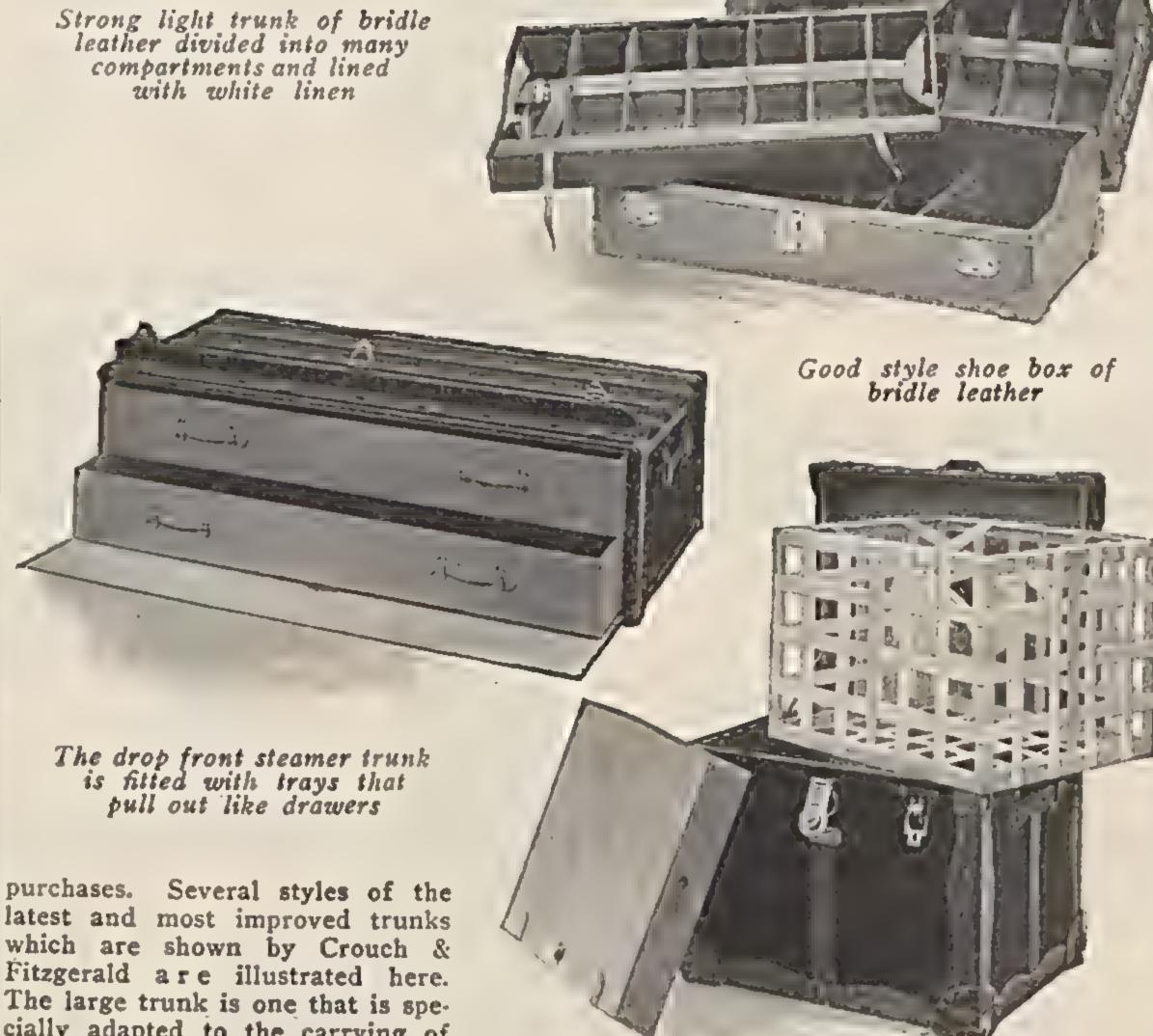
For those who can afford all the luxthe wardrobe. We have for years been

> and now convenience has been further considered and packing made easy by trunks built to accommodate parasols, waists, shoes, etc. One of the best shoe boxes is that illustrated, which is of bridle leather on the outside and on the inside is divided into compartments which carry each a boot or shoe or a pair of slippers, and lined in canton flannel with covers tied down over the shoes. In the bottom there is a space for riding boots if desired. Otherwise the space may be divided off like the rest of the trunk.

The glazed canvas hat box bound

accustomed to the separate hat box,

in rawhide is modeled after the design of a French maker. The tape cage, which is removable, is the best and safest means of carrying hats, being far better than holders, as the latter may suit the proportions of one hat and for another be in the wrong place. This is true



Canvas hat box bound in raw hide with removable tape cage

Fitzgerald are illustrated here. The large trunk is one that is specially adapted to the carrying of the trousseau, as it is most daintily lined throughout in white linen. The outside looks like sole leather, but is in reality bridle leather, which is much lighter in weight than sole leather. It is made with a view to foreign travel, being of the lightest possible construction. It has a

deep tray with a hat box, all the sections being removable so that one can change it around to suit individual requirements. There is one tray for skirts, and the bottom of the trunk is very roomy. Every detail of the finishing is of the finest, and it is provided with a canvas cover, for it would be ruinous to take so handsome a trunk on promiscuous journeys without protecting the leather. It comes also in brown ducl- or canvas without a slip cover, and of this the cost is of course, far less than the bridle leather. The sizes are from 33 to 42 inches.

The drop-front steamer trunk is an innovation, the practicability of which hardly needs emphasis. Everyone knows what discomfort it means to have to pull a steamer trunk out from under the berth every time it must be opened. This trunk has a drop front, so that each tray pulls out like the

even of the adjustable racks, whereas the tapes give every opportunity for fastening brims and crowns in all directions. The hat box makes an excellent week-end trunk without the cage, as the tray is roomy enough for blouses, veils, gloves, etc.

Space does not permit detailed description of a number of other designs to be seen at the leading shops, and not only has every department of the wardrobe been provided for in the way of trunks and boxes, but there is a great variety of handsome valises and beautifully fitted-up hand-bags. The latter may be had in many different leathers, with separate compartments for the smaller things of dress, and some contain everything that could possibly be required in the matter of toilet articles, such as hand mirrors, manicure sets, powder and soap boxes, brushes, button-hooks, toothbrush cases, perfume bottles, cream boxes, etc. Moreover, where space is limited, certain of these trunks and boxes are of great convenience at home.

You can color your gray hair without fear of detection

La Mira Hair Coloring

has solved the problem of perpetual youth. Hesitate no longer. Restore your hair, whether gray, faded or bleached, to its original color by the use of La Mira Hair Coloring, which CANNOT BE DETECTED UNDER THE STRONGEST LIGHT.

La Mira not only restores the color, but restores it PERMANENTLY. It will remain unchanged as long as the hair lasts, with all the healthy, natural gloss.

Only ONE application of La Mira is required. Then you can shampoo your hair as often as you please because La Mira will not wash off, rub off nor crock.

Avoid "hair dyes" which direct you NOT to wash the hair after applying. That means the dye will WASH OFF AND CHANGE COLOR.

La Mira comes in Black, Brown (dark, medium, light), Auburn (dark or light), Special shades made to match samples of hair. Easily applied. Contains no metallic ingredients. Has no odor. Is not sticky nor greasy. Price, \$2.00 per bottle, sent prepaid anywhere in the United States.

> For sale at all Riker and Hegeman Drug Stores and Department Stores

Send us a sample of your hair and we will match color exactly.

Harret Hubbard ayer

Selling Agent for

La Mira Chemical Company
1-A West 34th Street, New York



Dainty Underwear For the Woman who Cares

This illustration shows an extremely dainty combination of Corset Cover, Short Skirt and Drawers. Of fine Nainsook, richly trimmed with Baby Irish Lace. \$10.50, prepaid.

Trimmed with very Valenciennes Lace, \$7.50, pre

Our booklet "V." "A Glimpse of ex-Lady's Wardrobe," illustrating many clusive designs in hand-made lingerie, will be sent upon request. Have you paid.

"The Lingerie Shop WOODWARD & ACE 500 Fifth Avenue, New York Reference: Columbia Bank, 507 5th Ave., N. Y.

DAMASCUS

TEMPERED STEEL SAFETY PIN

> For dress use. Pene-IT LIES , trates corset, skirt band, or DOES NOT welve folds of heavy cloth easier than a needle. Unusually stiff, strong and sharp. Six sizes —three finishes.

As good for infants' wear and toilet uses as the Damascus is Rood for dress use. Absolutely rust

Guard on both pins
Saves the Clothing

amples of above 4c. ou mention dealer.

New York

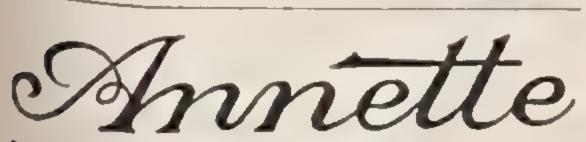


The Greatest of All Beautifiers

A Luxurious toilette necessity-cooling, refreshing and assuring a clear, refined, delicate, summer complexion. It is prepared from purest materialsheautifying without injuring the skin. It is the only complexion powder that clings

*-- the only one put up in a Wooden Box -- retaining all its delicate perfume and medication until entirely used up. Five colors, Flesh, White, Brunette, Cream and Special Pink.

50c-Everywhere-50c



66 WEST 38TH ST.

Prepared to show new line of Spring and summer gowns, skins and waists.

EXCLUSIVE MODELS. SPECIAL:

Bridge Coats made of imported voile satin and braid trimmed. \$15.75.

Rajah, natural Pongee and foulard gowns made of imported materials. \$29.75.

Gingham, dimity and figured lawn gowns. \$8.75 & \$11.75.

-John H. Gleason-

prenature grayness and the falling of the hair. The most complete establishment in the United States for the scientific care of the hair and scalp. The ticular service can be obtained.

John H. Gleason West 39th Street, New York City. Telephone 2819—38th St.

PENNSYLVANIA RAILRUAU

SPECIAL FEATURES OF THE MODERN "LIMITED"

A man in middle age said the other day:

"My great-grandmother moved from



on the back of a horse." Counting generations, that is not so long ago in the world's history, yet if those dar-

Virginia to Kentucky behind her husband

ing migrators could return to this mundane sphere and see the luxuries of travel to-day, their eyes would bulge with wonder.

The Pennsylvania Railroad's "limited" trains, on which all these modern conveniences originated, best exemplify the ease, comfort, and luxury of contemporaneous travel.

For women passengers, especially those accompanied by children, there is an experienced and intelligent Ladies' Maid and Manicurist.

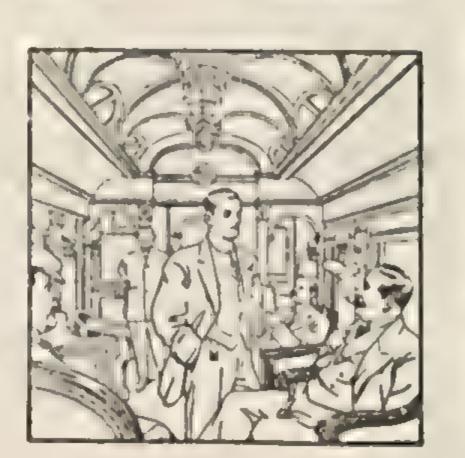
The busy man may continue his correspondence with the aid of the Stenographer; and he may keep in touch with the world of finance and business through the Stock Quotations and the Daily Papers.

For the particular man there is the Morning Bath, and the Barber, who will also press clothing. Manicure service is also available.

For all who enjoy them, there are Libraries of standard literature and the latest issues of Monthly and Weekly Periodicals.

The features of the Parlor-Smoking Car appeal especially to the men, while the open parlor of the Observation Car is a library and social exchange. The Dining Car with its dainty appointments and satisfying service invites appetite.













EVERY CONVENIENCE OF HOTEL OR CLUB



Miro-Dena Mentonnière

(CHIN SUPPORTER)

A marvelous, patented French invention—the only come the world which will positively prevent or over-the hose and mouth or the wilted throat. It prevents boormal tissue formation, rests and supports the tired,

weak and relaxed muscles—holds them in place while they contract and regain their Datural strength and firmness, insuring a perfect contour.

The Miro-Dena Chin Supporter has no rubber to overheat and wilt the skin, to firmly from time to time as the muscles contract—is durable, can be laundered easily without damage, and is the only device of the kind in the world which

hold firmly to the head and will not slip off when wearing. On sale at Toilet Articles Departments of the leading stores or, address

MIRO-DENA CO., Lock Box 432, Madison Square Station, New York City





Intending purchasers of a strictly first-class Piano should not fail to examine the merits of

THE WORLD RENOWNED

UHNIER

It is the special favorite of the refined and cultured musical public on account of its unsurpassed tonequality, unequaled durability, elegance of design and finish. Catalogue mailed on application.

The SOHMER-CECILIAN INSIDE PLAYER SURPASSES **ALL OTHERS**

Favorable Terms to Responsible Parties

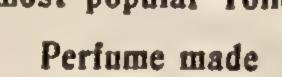
Sohmer & Company 3155th Ave., Cor 32d St., New York

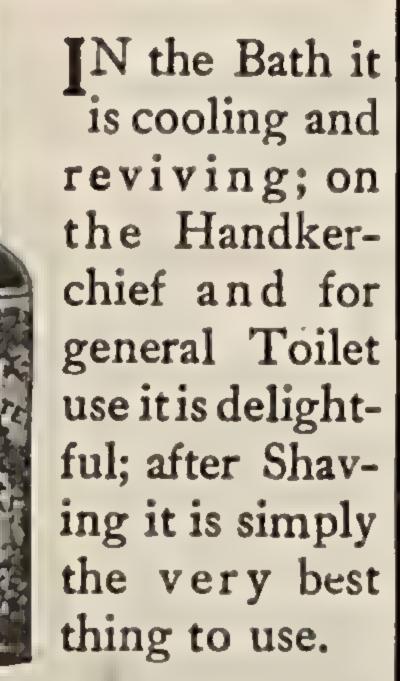
MURRAY & LANMA FLORIDA

WATER

A Toilet Treasure

Without exception the best and most popular Toilet





ASK YOUR DRUGGIST FOR IT ACCEPT NO SUBSTITUTE!

CONCERNING ANIMALS

agents. The president, Mr. J. B. Y. Warner, notes as among the most important efforts his appearance before the Legislature as representative of twenty-six humane societies of the State, to urge the pasbill, it shows an encouraging widespread groups at intervals of not longer than a

HE 1910 Year Book of The Humane workers has been brought forcibly to the Society of Rochester, N. Y .- attention of those men and women who which was founded in 1888- helped in the work of the exhibit held by shows a gratifying treasury bal- the New York Anti-Vivisection Society for ance of \$4,814.73, in spite of a year of twenty consecutive weeks this winter. great activity on the part of officers and Many of the volunteers-all of whom have been identified with humane work for several years—belonged to different societies and hailed from other States besides New York, so that the discussions of all the questions involved in cruelty prevention sage of the law for the prevention of abuse were of great benefit to the advancement in animal experimentation. Although the of the cause. If the members of humane legislative committee failed to report this societies generally would get together by



"Nethermuir Bluebeard," tri-color Collie bred and owned by the Misses S. F. and M. B. Cowling

interest in the subject of vivisection when more than two score humane societies are willing to be counted among the champions of such a measure. Another important measure taken up by the president of the society was the anti-docking bill, and his experience with this was so unsatisfactory that he brought the matter before the State Convention of Humane Societies, held in Utica, N. Y., last autumn, and stated plainly that unless better support by societies other than his own was given, it would be useless to make another attempt to get an adequate law passed.

While the Rochester Humane Society is a leader in regard to humane education, it is pointed out that the work is not being followed up among the school children, so that the results of the public school lectures are largely lost. Not only are volunteer workers needed, but places where children's meetings can be held, for there are too many distracting interests in the schools. About eighty lectures were given in Rochester schools, institutes, clubs and churches during the year, and there were thirty additional ones in different cities. This Society had its first workhorse parade in 1909, under the patronage of the Chamber of Commerce, and a new field of work was the posting of "Don't leave your cat to starve" notices, in which addresses were given where superfluous cats would be received for the Society.

VALUE OF FREQUENT CONFERENCES

The need of frequent conference among members of the rank and file of humane month, exchange experiences, and confer about the practical details of work in their special localities, there would not be the great number of dead and about to die humane societies in this country. The custom now is to leave the work entirely to the officers, agents and employees of the Society, but simply paying a yearly due, and performing acts of kindness now and again, does not entitle one to be regarded as a true friend of animals.

THE PULPIT AROUSED

An English clergyman-the Rev. C. B. Devan, M. A-is one of the few of his order who have protested against the cruelties inflicted upon animals in menageries and other shows, stating it to be his belief that dressing up animals after the fashion of human beings and compelling them to go through all kinds of acts peculiar alone to our race is revolting, and a perversion of the uses for which the animal is intended. This sympathetic observer also draws attention to the pathetic prisoners of despair in the bird dealers' windows, who in their tiny cages vainly flutter and beat about with wings which will never again soar in liberty.

CRUELTY TO FUR SEAL

The gross cruelties practiced upon the fur seals in Alaskan waters for which ex-President Roosevelt and the then Secretary of State, Elihu Root, along with the Foreign Affairs Committee, were largely respon-

(Continued on page 58.)

Physical Culture

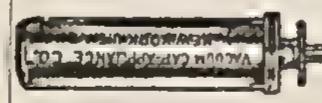
for the Scalp " PNEU-VACU " PROCESS

> Stimulates the Growth of the Hair

Induces circulation without irritation. By the Vacuum method it gently draws the blood to the scalp, causing a delightful feeling of scalp exhilaration-the warmth and glow that come with health.

By helping Nature to carry food to the follicles, it prevents the hair from falling, induces a normal growth and stimulates a natural secretion of the oils, making a soft and luxuriant growth. Takes the place of all hair oils and tonics, doing what they cannot doproducing lasting effects. If used for a few minutes each day will produce satisfactory results in from 4 to 6 weeks.

> Our Guarantee.-Every Cap is sold on an absolute guarantee to produce results. Money to be held during trial period, subject to your order.

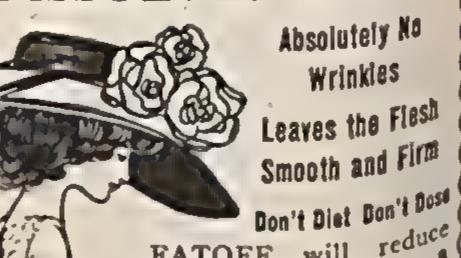


Write for free booklet giving full details

Evans Vacuum Cap Co. SUITE 215 1876 Broadway - New York City

Keep Your Shape Fashion Says---Hips Must Go! FATOFF

[Trade Mark]
THE BORDEN OBESITY CURE DISSOLVES FAT



FATOFF will reduce your corpulency to days and your figure to desired size in 60 days. The method is simple and pleasant; externa FATOFF reduces

If you find yourself only where applied. taking on fat, and the cannot come to Borden Institute, chase FATOFF and TREAT YOURSELP

AT HOME Price \$2.50 per quart jar There are absolutely no disagreeable fest ures. The Borden ladies stitute treats only.

DOUBLE Special size par [1 pint].
CHIN \$1.50, FATOFF
CHIN is a chin-reduce ing wonder. velous for this purpos

Write for mailed free in sealed wrapper. FATOFF is sold by

All of Riker's Drug Stores Hereman's Drug Stores, New York,
Kalish Pharmacles, New York,
and all first-class druggists, or supplied Y.

The Borden Co. in New York and other cities; The Borden Co., 52 E. 34th St., N.

Every Pair warranted to the wearer



No other Shield like

THE SHIELD SUPREME

W/HILE there may be other Dress Shields that are odorless when you buy them, the OMO Shields are the only Dress Shields that are odorless when you WEAR them.

They contain no rubber, are cool, light. white, do not chafe, absolutely moisture proof and washable.

> At all good stores or a sample pair sent for 25c. Our "Dress Shield Brieflet" sent free.

THE

Dept. 9

MANUFACTURING COMPANY MIDDLETOWN, CONNECTICUT

-Muttemore's-Shoe Polishes

The ONLY perfect preparations for cleansing and polishing Men's, Women's and Children's Shoes of all kinds and colors

They Beautify and Preserve the Leather

Largest in Variety Do not soil the clothing or grow gummy Finest in Quality

For Ladies' and Children's Shoes use

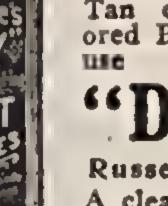
the only black dressing that positively contains OIL. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it

Shines without Brushing Always ready to use.

Price 25 Cents "French Gloss" a smaller package, 10 Cents



" BULLY SHINE." A waterproof paste for ALL kinds of black shoes and old rubbers. BLACKS, POLISHES, SOFTENS and preserves. Contains OILS and WAXES to polish and PRESERVE the leather. LARGE tin boxes, 10c. Boxes open with



Polishing Russet. Tan or Yellow colored Boots and Shoes

For Cleansing and

"Dandy"

Russet Combination A cleansing fluid and paste: for polishing in each package. Large Size 25 Cents

"Star" Russet Combination same as "Dandy," smaller size.

Price 10 Cents Ox Blood and Brown same sizes and prices

For Cleaning everything made of White Kid and White Calf Leather.

"Shuclean"

a necessity in every family for cleaning White Kid Gloves, Belts, Pocket Books, Hand Bags, White Kid Shoes and 'Slippers. Harmless to use. Will not burn or explode.

Two Sizes, 10 and 25c.

U your dealer does not keep the kind you want, send us his address and the price in stamps for a

Whittemore Bros. & Co, 20-26 Albany St., Cambridge, Mass.

The Oldest and Largest Manufacturers of Shoe Polishes in the World.

TRADE MARK

An Exclusive but Inexpensive Novelty Fabric with ethe Beauty and Rough Character of High-Priced Imported Ramie Linens.

35 cents per yard

27 inches wide. 75 shades and colors.

If your suit is of "Durbar," you may rest assured that it is correct for Spring and Summer. As a suit and dress material, Durbar Cloth is the last word in fashionable prominence.

"Durbar Cloth" was designed to take the place of expensive linens. You know, every woman knows, it is the tendency of linens to absorb moisture, wrinkle, and when laundered, to sag out of shape. In "Durbar" all these difficulties are overcome. It possesses a lustrous finish and is the ideal material in tailored effects. Launders perfectly.

For suitings, as, for example, the Russian blouses, for auto coats and a wide variety of protecting wraps of short, medium or full length; for all varieties of stylish two-piece and Shirt Waist Suits, Separate Skirts, Waists, Boys' and Girls' Suits and Children's Dresses, it is a perfect fabric.

"Durbar" comes in all the beautiful linen colorings-old rose, reseda and moss green, wistaria, tan, coral, mauve, glacier and Bleriot blues, in fact, in all the tones favored by fashion. "Durbar" is a firm, strong, cloth, with rough yarns running both ways. No other manufacturer can produce a cloth with this peculiar construction.

You may be offered something similar, and for your protection we put the word "Durbar" in every yard of the selvage. Insist upon seeing it-accept no substitute.

Ask for "Durbar Cloth" at your local dealer's. If he cannot supply you write us, sending his name.

FRED BUTTERFIELD & CO. 725 Broadway, New York

Bradford, Eng.

Makers of the famous "Himalaya Cloth"





Improve Your Figure

Improve your figure by wearing one of the smart new models of

INA CORSETS

These chic garments, reducing the hips and abdomen and giving the fashionable, long, slender lines, together with the rounded waist effect, are perfect. Women of fashion demand them.

The perfect form and lasting fit of a corset depend upon the boning of the garment. LYRA CORSETS are boned with WALOHN, the only reliable boning. It does not rust. It does not break. Strong, yet pliable, it molds the form into lines of grace and ease, and holds the shape of the garment perfectly.

Lyra Corsets are sold by only one merchant in a town. If your merchant does not carry them, write direct to us and we will inform you where you can procure them.

Different Models for Different Figures, \$5 to \$15

American Lady Corset Co.

w York Detroit Chicago Par

CONCERNING ANIMALS

(Continued from page 56.)

sible, are in the way of being stopped, since the bill giving jurisdiction over these fur-bearing animals has been taken from the committee named (which had pursued a do-nothing policy for seven years) and given to the Committee on Conservation. If these unfortunate creatures are rescued from the horrors that have been afflicted upon them—such as the killing of breeding mothers, the starving of their offspring, the skinning of adult seals alive, etc.—and they are saved from cruel extermination, it will be due mainly to the untiring efforts of Professor Henry W. Elliott, of Lakewood, Ohio, a party to the Hays-Elliott treaty, an international arrangement which would have been ratified years ago if John Hay, then Secretary of State, had not died while negotiations were in progress.

AGONIES OF POLAR EXPEDITION DOGS

Now that the hurrahing over polar expeditions is dying down humane journals are pointing out that a portion of the praise bestowed upon North Pole explorers should be awarded to the unfortunate dogs, without whose services, given at great cost of suffering to themselves, the attempts at pole reaching would have been impossible. As a rule the Cooks and the Pearys have been so eager to win the plaudits of the world that they have forgotten to acknowledge their indebtedness to the faithful animals who served them and their purpose. However, in his book, "Farthest North," Nansen has confessed the horrible cruelty of which the explorer is guilty, and which he declares one looks back upon with horror. He has the grace to say, "When I think of all those splendid animals, toiling for us without a murmur as long as they could move a muscle, never getting any thanks, or so much as a kind word, daily writhing under the lash, . . . have moments of bitter self-reproach. . . It is a sad part of expeditions of this kind that one systematically kills all better feelings until only hard-hearted egoism remains."

SHOULD BE SENT TO COVENTRY

The Ocean County S. P. C. A., of which Mrs. Jasper Lynch, of Lakewood, is president, was instrumental in causing the arrest of a New York broker who hired a steeplechase horse valued at \$1,000 one Sunday in March, and returned it in the late afternoon covered with foam and in such bad condition that it fell exhausted as soon as it was led to its stall. Veterinarians who were called in pronounced the case hopeless, as the animal was not only exhausted from over-riding but had a fracture of the shoulder blade. A man who could so brutally abuse a horse that was serving him should certainly pay the penalty in the respect of his fellowmen worthy of the name.

THE CAT AS A HEALTH MEASURE

A cat census taken in Yokohama, Japan, during the past year disclosed the fact that there were only 7,000 of the animals within the city limits. It is because Yokohama is always in danger of bubonic plague, and because it is the cat's natural victim, the rat, that is its chief disseminator, that she is concerned about the inadequacy of the supply. An offer of money prizes for kittens raised to maturity resulted in a year in nearly doubling the cat population, and the cost in bonuses is said to have been only \$987.50.

A NEW KIND OF MAIL THIEF

A mail box on a rural route in Indiana was recently robbed of a number of letters for several days running, and a watch being set, it was discovered that a pair of Engli h sparrows were the guilty ones. Flying to the box and working their way through the opening, in a few moments they appeared with a letter and struggled until they succeeded in getting it out, after which one of them flew over to a fence corner and deposited it. It is supposed that the little creatures selected the box for nesting purposes, and were simply removing the contents so that they could carry out their purpose. The incident deserves wide publicity as a possible elucidation of rural-route mail-box thefts in other localities where these birds abound, and will doubtless be made another argument in favor of their extermination in farming districts.

THE PUBLIC SHOULD THINK WELL

Whether or not the Pasteur treatment is of benefit in real (and very rare) cases of true rabies, and whether or not it was responsible for the deaths of a young girl, whose hands had been licked by a pet spaniel, a d of a lawyer, whose case was reported extensively in the New York press recently, people should certainly go slowly in the matter of having anti-toxin pumped into them every time a harassed or frightened dog looks at them.

WHY HUNT LIVE FOXES?

By way of exercise and excitement a group of leisure-class people on Long Island recently pursued a terrified fox across fields and thoroughfares until the hounds finally ran it to earth in the drains of a wealthy man's country place. Would not the anise seed bag have provided as much amusement and exercise as the poor fox, and left the consciences of the riders clearer at the end of the run? If foxes must be killed to protect farm interests there are far less cruel ways of killing them.

CONSERVING BIRDS AT THE EXPENSE OF ANIMAL LIFE

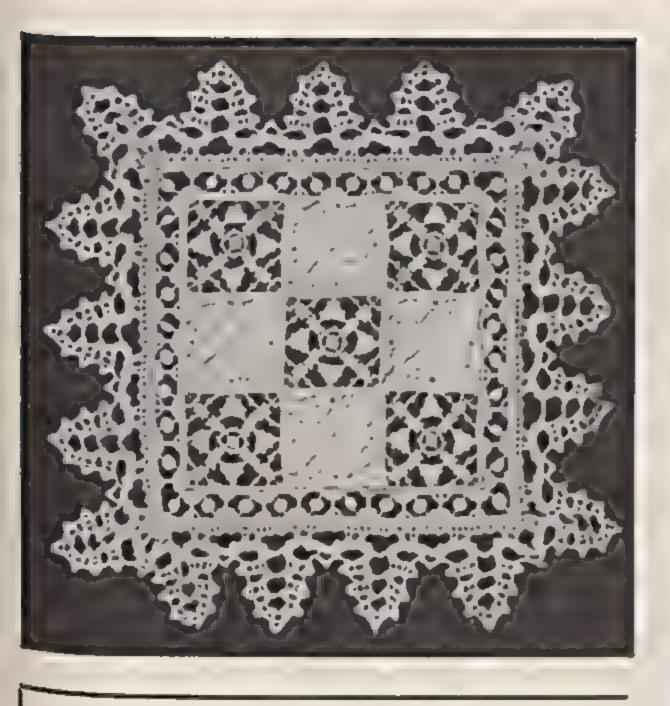
The Audubon Society owns nineteen islands off the Louisiana coast, donated by the State and Federal governments to be set apart as reservations, and on them is trying to raise sea birds. The greatest obstacles to the successful carrying out of the plans are said to be the 'coons and muskrats, of which hundreds swim from the mainland to the islands during the laying and hatching seasons and destroy thousands of eggs and young birds. So anxious is the Society to develop bird life on the islands that it is reported to have sought the co-operation of trappers in killing off these animals, and as the skin of the musk. rat for furrier purposes is now worth about 30 cents, what between the trappers and the rapidly increasing area of drained swamp land, the time is not far distant when it will be extinct. It will be recalled that Louisiana is the State in which the hunter for commercial purposes has already exterminated the alligator, the tern and the egret.

SUPERSTITION AND CATS

In an interesting article a contributor to the "Evening Post" recently wrote of some fallacies which are dear to the heart of human beings, and among them mentioned the absurd belief that cats suck the breath of sleeping babies. In spite of the great advance in knowledge, the papers continue occasionally to publish this version of the cat and the baby, and many persons cannot be persuaded that it does not explain the catastrophe. The truth is, of course, that the cat, liking a warm place, jumps into the baby's bed and suffocates it by lying on it. The average little baby is less in weight than the average cat, and is sometimes un able to drive it away.

SHOULD BE GENEROUSLY SUPPORTED

At the twentieth annual convention of the New York State S. P. C. A.'s, held in Utica, N. Y., in October last, a resolution was carried to the effect that J. B. Warner of Rochester, Alfred Wagstaff of New York, and DeWitt Clinton of Buffalo be appointed a committee to encourage, stimulate and uplift weak and inactive S. P. C. A.'s throughout the State, and to found new societies where deemed advisable. The committee, which is entitled so Committee on Organization of Animal cieties has its basis and cieties and cieties has its basis and cieties and ci cieties, has its headquarters at 723 Powers Block, Rochester, N. Y., and the chairman and treasurer is J. B. Y. Warner. are needed to carry on the work of or ganization, and an appeal for financial far moral support has been sent out. Thus the \$300 has been subscribed, \$200 by the American S. P. C. A., and \$100 by be Rochester Humane Society. It is to hoped that the greatly needed work this committee to generously supported, for there is no surer way of developing the supported there is no surer way of developing efficiency in the manage ment of humane societies than by supervising their methods. ing their methods. The great lack of the P. C. A.'s is good administration, and with such men as Mr. Warner and Mr. pewis Clinton on this advisory committee there is no reason why the humane movement throughout the whole State should more speedily be made a hundred per cent more



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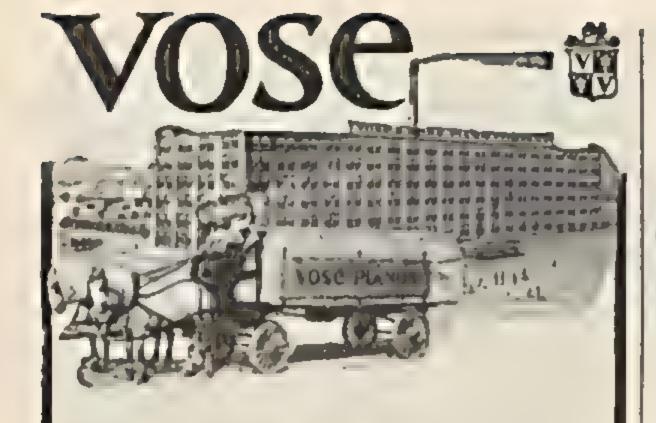
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ROW, AUTHOR OF "THE SILVER BUTTER-FLY." WITH ILLUSTRATIONS BY WILL GREFÉ. THE BOBBS-MERRILL COMPANY; \$1.50.

RS. Woodrow has skimmed the edge of farce throughout her rapid and ingenious little story, and occasionally gone beyond the actual boundary into the world of wild unreality. The scene is laid in New York, among the people of great wealth and high fashion. To this world is introduced the lovely Southern girl whose personal charm

THE BEAUTY. By Mrs. Wilson Wood- long dormant interest in historical romance. In these days, however, the reading public seems to have become more apathetic than ever in its attitude towards any fiction that is not provided with an up-to-date set-

Robert Barr has a fair share of modern novels to his credit, but at rare intervals he has the courage to strike back into the past and bring out a romance of love, intrigue and adventure that is apt to be beguiling. Cardillac is far from being a masterpiece, but it is certainly among the very best stories of its class since "A Gentleman of France," which it somewhat



Mrs. Wilson Woodrow, author of the "Beauty"

gives title to the book. There are also an resembles. The scene is laid in France at a light touch, and the surprise with which the story ends fetches the reader back to the life of reality and to something like genuine passion. Mr. Grefé's women are alluringly handsome and extremely well drawn, but his compositions are conventional.

CARDILLAC. By Robert Barr, Author OF "TEKLA," "IN THE MIDST OF ALARMS," ETC. WITH COLORED FRONTISPIECE BY A. G. LEARNED. FREDERICK A. STOKES COMPANY. \$1.50.

French history from the fifteenth to the eighteenth century seems to have been the favorite background for romances of adventure ever since the production of those JOHN THE UNAFRAID. CHICAGO. A. two immortal volumes, Dumas's "The Three Guardsmen," and Scott's "Quentin Durward." Stanley Weyman's "A Gentleman of France," that appeared about a dozen years ago, was so excellent a novel that it served to revive for a while the

artist, a playwright, a fantastic Western the time when the unscrupulous De prospector and his beautiful actress daugh- Luynes, having exiled Marie de Medicis to ter. Up to Chapter Seven the reader may Blois, completely dominated the boy king, be inclined to take the tale seriously, but Louis xIII. The typical young Gascon, thereafter the element of extravagance is Victor de Cardillac, comes up to Paris in predominant. The whole thing is done with search of adventure, and joyfully accepts a perilous secret commission from the Duke de Montreuil to seek out and rescue the latter's daughter, who had recently been kidnapped by the emissaries of De Luynes. There is, of course, the conventional sequel to a knightly quest of this kind, but the interest is diversified in Cardillac from the fact that the hero is induced to believe until near the end that the lively and charming girl he succors is merely the attendant of the duke's daughter, and yet the proud young Gascon cannot help falling in love with piquant and captivating Marie! Cardillac is commended as an entertaining and wholesome romance of adventure.

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This wise and delightful little book, which the publishers assure us was written by a man known the country over, ap-(Continued on page 62)



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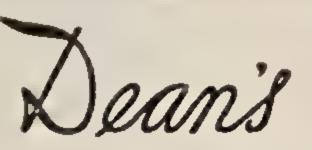


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WHAT THEY READ

(Continued from page 60)

proaches the social problems of the day in characters, though half a dozen other drathe spirit of Christian brotherhood. The matis personae speak in words appropriate vocate of votes for women, though he has its poetic charm is more than considerable. a pregnant passage in which he shows him- Cecco Angiolieri is well indicated, but he self unsympathetic with some aspects of smacks a little of one of Shakespeare's the feminist movement. The language is Italian fantastic gentlemen. The Donatis almost scriptural and many of the sayings are sufficiently discriminated as fighting ascribed to "John the Unafraid" are epi- men of their period, and Simeoni is an grammatic in form. These keen little epi- other variant of the soldier. Both Dante grams are aimed at nearly all the current and Beatrice are living creatures, and in problems, and the solution the author this age, which deifies passion, it is interwould find in the law of kindness. Prison esting to find two high souls taking the reform, the drink evil, congested wealth, old-fashioned view of the marriage bondprofit sharing, honest journalism,-all are here discussed in a temperate, and charitable but singularly acute fashion. Smartness is not characteristic of these sayings, and Bernard Shaw would have clothed many of the author's opinions in a much more brilliant phrasing, but the note of gentle wisdom without mawkish sentimentality marks this book out from the scores of recent works preaching human brotherhood. Here are some of the sayings: "If there be aught of unselfish good within me, that is God."

"The loss of a thousand worlds is as nothing compared with the true greatness of one unselfish act."

"Every man or woman, every boy or girl who has labored for you is your partner." "Giving may cease to be a virtue, but patience never can."

"The crown of womanhood is motherhood, and the chief jewel of the crown is service and kindness in the home."

"Let us not envy those who have more than we, but pity those who have less, and in this way we shall hasten the coming of the Brotherhood."

"Yes, I have faith to believe that soon there will be unselfishness enough in the strong among the people to bring about a condition of co-operation without destroying the individual activity."

"Liberty that is given to you is slavery." "Have you seen a man's soul?" John said: "I have seen you eat, and believe you have a stomach, though I never saw it."

FARMING IT. By HENRY A. SHUTE, AUTHOR OF "THE REAL DIARY OF A REAL Boy." WITH ILLUSTRATIONS BY REGINALD B. BIRCH. HOUGHTON, MIFFLIN & Co., \$1.20 NET.

Of course the antidote was inevitable after all the insidious poison that the nature fakirs have been instilling into our veins. For a single Bolton Hall who advocates the "return to nature" with practical intelligence and without an axe to grind, we have forty men and women urging innocent and unskilled townsfolk to buy the writers' pigeons, hens, bullfrogs, mushroom spores, or strawberry plants, move into the country, and live happy ever after upon a judiciously worked four acres. It is such a fool world that any man with sense enough to keep out of a lunatic asylum is constantly tempted to enrich himself by beguiling his silly neighbors. Mr. Shute's agreeably humorous little book is an account of many luckless adventures in country life. He tells everything with spirit, and writes as if he had really had experimental knowledge of the various things at which so many disastrously fail. Pigs, and hens, and horses, cattle, and turkeys, and garden vegetables all engage his attention, and he makes his disasters most entertaining in the telling. In addition to his narrative of his several attempts of this kind he tells of private theatricals, his troubles with a bad neighbor, and like incidents of country life. The world is Mr. Shute's debtor for most entertaining book, and for many gentle, admonition as to the danger of going too hastily into unfamiliar occupations. Mr. Birch's illustrations are spirited and amusing.

DANTE AND BEATRICE. By SARA KING WILEY, AUTHOR OF "ALCESTIS," "THE COMING OF PHILIBERT," "CROMWELL," ETC. THE MACMILLAN COMPANY. \$1.25.

Mrs. Drummond's posthumous work is published as a memorial volume, and it is well fitted to such a purpose. A prose introduction sums up the character of the author and of her work, and then comes the slender three-act drama, which is largely made up of speeches by the two principal

author seems plainly to indicate that he to themselves. It cannot be said that the is not a state socialist, but he is an ad- dramatic interest of the play is great, but The translated sonnets are done with spirit and power. Mrs. Drummond does make Dante speak like a poet, and since Beatrice is above all else an idealist, she too speaks with a fine poetic propriety and charm. It is doubtful whether such an archaism as "Mars his sword" can be justified in a drama of to-day, even for the sake of the measure. Perhaps the finest of many noble poetic passages in the book is this from a speech of Dante's on page 54:

> "I shall interpret the marred manuscript And ancient signs of man's mysterious

heart, And at the centre of the universe

Show him Primeval Love, toward which he moves.

The power descends, my veins are sluiced with fire,

My laboring heart pants to break through my flesh:

This is the thirst that parched lean Caesar's lips,

Wrung Alexander's tears, slew Socrates; This is the rowel to the speeding horse That forges toward the goal; this is the cup That scatters fervid poison and honey-dewl The tinkling coinage of my trivial days I will scatter like a largess at the feet Of destiny, if I may speak and live."

THE BALL AND THE CROSS. By GIV BERT K. CHESTERTON. NEW YORK: JOHN LANE COMPANY. \$1.50.

Mr. Chesterton, who is unsurpassed as a writer of short essays, remains obsessed by the notion that he can best convey his philosophy of optimism and individualism by means of fiction. There are persons who have read "The Napoleon of Notting Hill" and lived, and doubtless others will survive "The Ball and the Cross." It is even conceivable that convinced and enthusiastic Chestertonians may persuade themselves that they enjoy this new "story," but ordinary human mortals will cry out for such things as the author's "Heretics and Orthodoxy," and the delight ful "All Things Considered," or the volume on "George Bernard Shaw." This new book has Mr. Chesterton's distinguish ing qualities of humor and imagination, but the humor palls a bit in a volume of 400 pages, and the imagination is much of the time a little too whimsical. His old trick of placing everyday persons in jux taposition with the unusual or the impossible is carried here to the logical or illog ical limit. It is interesting to find Mr. Chesterton imagining one of his characters outfacing King Edward and driving him to inglorious flight. That seems a piece of audacity beyond even Mr. Shaw. As a dealer in air ships Mr. Chesterton is less convincing than Mr. Kipling, and his treatment of mechanism reminds one of the shrewd philosophizing of Mr. Henry James upon the subject of the degree to which the French novelists of the past thirty years have been pre-occupied with physical appearances. Mr. Chesterton is very sympathetic with the French, but his own preoccupation is spiritual, so much so, indeed, that he seldom manages to visualize for he readers the physical world with which pretends to deal, except in its ethereal pects. He often writes like a near-sighted man.

SOCIAL SERVICE. By Louis F. Post,
Author of Ethics of Democracy, Dir
ical Principles of Marriage AND
VORCE Fire November 11/455ELS. VORCE, ETC. NEW YORK: A. WESSELS, SI NET.

Mr. Post, editor of "The Public," s weekly of Cancago, having for its object the promotion of the promotion of democratic government especially through the realization (Continued on page 64)





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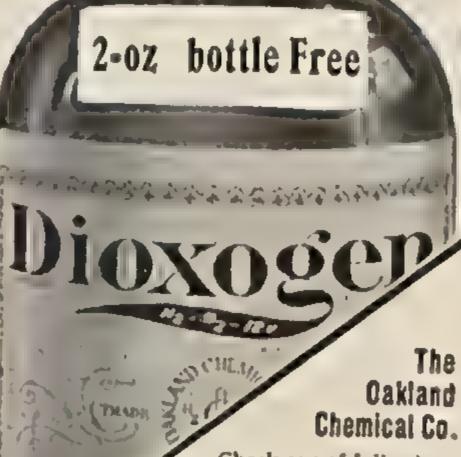
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Newark, N. J.

WHAT THEY READ

(Continued from page 62)

new book of Mr. Post's is a popular presentation of the Georgian theory touching the relation of man to land, and of land, in which is economically included all natural opportunities that may be made private property, to social development. Mr. Post's most important contribution to the social problem in this book lies in his clear and definite taking issue with the socialists. He agrees with them in their belief that capitalistic monopolies are unjust and evil in their working, but he dissents from their insistence that the private ownership of capital must be abolished, that the state must be the employer of labor and the arbitrary distributor of the product of industry. Mr. Post insists that capital owes its power to oppress labor to the fact that natural opportunities are made private property. Abolish private ownership of natural opportunities by the taxation of land values up to or nearly up to full economic rent, says Mr. Post, and the private ownership of capital will cease to put the worker with hand or head at a disadvantage, the product of industry will be distributed with essential justice. Natural and necessary monopolies, such as electric lighting and transportation, Mr. Post would have administered by the state, but most industries he would leave in private hands and under conditions of free contract. He insists that free contract is impossible under the capitalistic system so long as it is fortified by private ownership of natural opportunities, that the abolition of the latter will afford us genuine free contract and in a short time abolish involuntary poverty.

The case for the George theory is presented by Mr. Post without bitterness toward the capitalist on the one hand or the socialist on the other. He knows how to disagree courteously, but firmly, with both, and he intimates that if his remedy of the single tax shall prove disappointing upon a fair trial he is ready to consider other remedies such as the socialists propose. Very confident he is, however, that the single tax in setting men free will afford them the opportunity of developing the best that is in them, and will assign to all their just share of the product of industry. He believes also that some form of voluntary co-operation would develop, though he boldly insists that capitalistic production with genuinely free contract would work

essential justice.

Mr. Post's is an unusually clear and interesting presentation of a little understood and much controverted theory. The single taxers occupy a middle ground between the individualists of the current system and the socialists. All socialists, of course, advocate public ownership of natural opportunities and public administration of necessary monopolies, and thus far they are in agreement with the single taxers, though with the latter the actual public ownership of natural opportunities would be practically accomplished through taxation without disturbance of private titles. Meanwhile many advocates of the present economic regime have accepted some part of the socialistic programme, and we see governmental interference with industries and with the private citizen of a kind that single taxers regard as unnecessary and vicious. Those who would understand the position of the single taxers in the face of the social problem cannot do better than read Mr. Post's book, and no seeker for an understanding of the Georgian theory should be repelled by the somewhat cumbrous method that the author has adopted. He forgets his method most of the time when he settles to his demonstration.

LADY MECHANTE, OR LIFE AS IT SHOULD BE: BEING DIVERS PRECIOUS EPISODES IN THE LIFE OF A NAUGHTY NONPAREILLE, A FARCE IN FILIGREE. By GELETT Burgess, Author of Vivette, Are You A BROMIDE? THE MAXIMS OF ME-THUSELAH, WITH ILLUSTRATIONS BY THE AUTHOR. FREDERICK A. STOKES COM-PANY. \$1.50 NET.

No, no, Mr. Burgess, even your clever self, an egotistical "Shavian" epistle dedicatory, an audacious "advertisement" to the indulgent reader, chapter headings from the Elizabethan dramatists, marginal decorations, and illustrations that suggest a reincarnation of Aubrey Beardsley at his

Henry George's ideas, is the best living worst can not beguile your friends, or for exponent of the philosophy taught by the that matter your enemies, into thinking author of "Progress and Poverty." This your book an epoch-maker. Not even gratitude for "Are You a Bromide" can prevent the world from acknowledging that these sketches are mainly tedious. There are very good phrases, such as the "double hiccough of the cuckoo clock," "bygone collars," "geniusette," and two score others, and your pages bristle with the harvest of more or less recondite reading, while at every turn you prove how familiar you are with unusual points of view, how well you know the cheap tricks and poses of this town and of many towns. There is good stuff in Highbrow Hall, and you make even Boston appear almost cosmopolitan in its self-conscious smartness, but was it all worth while? And, by the way, why pick up so old a thing as lyrical prose such as tires the discriminating reader in so able a book as "Lorna Doone," which was published a few months over forty years ago? Of course you remember D'Israeli's attempt in a like manner? It is vain to plead inadvertence; your lyrical sins are too frequent to be other than of direct intent. For example, take these lines, many of them from a single chapter: "Dolly really painted, and that alone was crime," "Across the Viaduct she purred above three lengths behind," "All this he saw, but seeing, did not yet understand," "So she stalked her quarry for a week without avail," "Not a second too long, not a second too short, was the time Lady Méchante accorded his anguish," "Mechanically he shut his eyes and plodded dully forward," "Why, they sweep them up by dozens in the hallway every morning." There are others, Mr. Burgess, by the score, but we dare not quote another cadenced phrase, for the trick is too easily caught, and the habit is vicious indeed.

> GAMES FOR THE PLAYGROUND, HOME, SCHOOL, AND GYMNASIUM. By Jessie H. Bancroft, Assistant Di-RECTOR PHYSICAL TRAINING, PUBLIC Schools, New York City, Etc. The MACMILLAN COMPANY. \$1.50 NET.

> It is part of the new social doctrine now current and gaining strength that children need to be taught how to play, in order especially to develop the impulse toward team work and thus to prepare them for greater social solidarity when they reach manhood and womanhood. Time was when all games were handed down traditionally among children, and the interposition of no adult was needed to perpetuate such tradition, because there was no break in the continuity of sports; the younger children always saw the older at play, and every boy was ambitious to be promoted from the games of infancy to those of sturdy boyhood. Now and then a boy from a distant community came to a village long shut away from the activities of the great world, and fetched with him a game hitherto unknown to his new companions. Many foreign games must thus have been introduced into the United States by immigrant children, and our frontiersmen learned in childhood some of the admirable games played by the native American savages.

> This book undertakes to do systematically what tradition and the commingling of races has done thus far for the youth of this country in the matter of games. No doubt the wholesome old traditional method will go on, and certainly any book that should displace that method would, like the "words" of Iago, "fall into a vile success," but Miss Bancroft, we fancy, has no such wish or expectation for her book. Her intent is to furnish for children and the supervisors of their sports in the school room and public playground a convenient handbook of games. Luckily country children continue to play their games unsupervised by authoritative grown folks, but even for country children this volume may prove valuable. We all remember those dull days when "Le's play prisoners' hase" met with a discontented "naw!" and when all familiar games seemed to pall upon the little group of playfellows. It is at these dreadful times of ennui that "Games for the Playground, Home, School, and Gymrasium," will serve a useful purpose. There are literally hundreds of games here described in sufficiently clear language, many of them with illustrative pictures or diagrams, and the wonder is that this book with its 450 pages can be sold for its price.

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RECENT FICTION

RIGINALITY of plot combined with a delightful spontaneity of style should make Frederick Orin Bartlett's "The Seventh Noon" (Small, Maynard & Co.; \$1.50) something of a boon to the jaded army of readers of spring fiction. The few people in the story are clean cut and lifelike. The chief character is an active and ambitious young man who after working his way creditably through college and law school has for some reason temporarily lost his "grip." Later, however, he is enabled to regain his old zest in just living. The awakening comes partly from without, although it is chiefly due to the man's innate self-respect responding to the influence of his love for the heroine and the comforting sense of being of real service to others. We are pretty sure that if we swallowed a deadly poison Dame Fortune might not be lenient when it came to paying the consequences, but since Peter so thoroughly proves his real worth in the end we are quite Willing to pass over the goddess's partiality without comment and freely rejoice with the hero on the arrival of the Seventh Noon.

John W. Arctander, of Minnesota, long a conspicuous lawyer of that State, has Written a novel that is in effect a criminal case worked up into narrative, and issued under the title "Guilty?" It must be owned that the lawyer gets the better of the novelist most of the time throughout the book, with an effect that is rather distressing to the reader in search of a dramatic narrative. The book is illustrated With pictures that are spirited and well drawn, but badly reproduced.

Lawrence Perry seems to know something about ships and the sea, Old Point Comfort, and downtown New York, and his romance, "Dan Merrithew" (McClurg & Co., Chicago; \$1.50), gives him a chance to use these things effectively as the setting for a story of adventure, love and heroism. Dan is a little too much of the all-round hero, but his adventures are not wildly improbable, and they are told with spirit. Mr. Perry's style is of the kind now demanded by the readers of romance, the reverse of chastened, and interesting as a measure of the distance which our popular novelists have traveled since Robert Louis Stevenson burst with his romances of adventure into the silent sea of realistic fiction.

Warrington Dawson's novel, "The Scar" (Small & Maynard, Boston; \$1.50), which was published in Europe four years ago, and which Mr. Roosevelt has praised as a true picture of Virginia life, now appears in an American edition. The story has much truth of local color and character, but it is singularly without skill of construction or distinction of style. The material at the disposal of the author was extremely rich, and his field, if not entirely untouched in the fiction of the day, is sufficiently fresh. He lacked the skill, however, to master and mould the elements ready to his hand, and has made rather a tawdry melodrama of what should have been an epic story.

"Robert Emmet's Wooing" (The Coch-Tane Publishing Company; \$1), by Edgar Blum, is in effect a biography of the hish patriot under the guise of fiction. Blum's dialogue is stilted, and his characters are stiffly unreal. The actual hory, however, has genuine interest. A Portrait of Emmet and photo-engravings of trish scenes illustrate the book.

A NEW BOOK OF BABIES

for anyone who is interested in children, is "The Book of Happy Days," a eoliection of photographs by Ella M. Boult Beatrice Stevens. Artistically arit need in well-combined tones of brown, contains about twenty reproductions of plan life, and opposite each picture is disced a fitting verse selected from many ful erent sources, including several delightde poems from Stevenson's "Child's Garthe of Verse." . Especially attractive is Landstudy of a child to illustrate "The thand of Nod"—a tiny tot in white, his ched full length upon the floor, with just fist in his mouth and his dreamy eyes that ready to close with sleep. Another tharming picture showing a little child had ing picture showing and singing, in Vogue. The book opens, after a simple

dedication "To Happy Mothers," with that beautiful verse of Agnes Carter Mason: "Whenever a little child is born,

All night a soft wind rocks the corn: One more buttercup wakes to the morn, Somewhere."

Selling for \$3, it cannot fail to gain a large circle of appreciative friends.

LITERARY CHAT

LOSS to the literary world was the death of Myra Kelly (Mrs. Allan Macnaughtan) at her home in England, whither she went from this country about two years ago in search of health. She was the daughter of an Irish physician of New York, and was herself born in Dublin, though she came early to America, and was educated in this city. Her work as teacher in the East Side public schools gave her the opportunity for the study of young Jewish types which eventuated in her truly inimitable stories. When she wrote her first story, fully expecting that it would have to travel back and forth between her desk and many magazine offices before it would find acceptance, she sent it to three different editors at once, and was embarrassed to receive in a short time acceptances and checks from all. Her father explained the matter to the editors, one of them published the story, and all three asked for more. In a little while her deliciously humorous and heartsome stories had wide popularity and were eagerly taken by the magazines at the highest rates. Some of the best of her stories were published in a volume entitled "Little Citizens." Other collections were issued, and she tried a novel, but with hardly so much as indifferent success. Five years ago she was married, and her husband became her literary agent. Misfortunes in business and ill health came upon her not long ago, but she continued writing until near the time of her death. Myra Kelly struck a new note in literature, and her best stories are truly little gems, though she seemed to lack the constructive ability for long fiction.

"Governmental Action for Social Welfare" (Macmillan) is a study of what may be called experiments in special forms of state socialism by Professor Jeremiah W. Jenks of Cornell University.

Professor Bailey's "Manual of (a dening" is announced by the Macmillans, and it is likely to prove for a long time to come the authoritative American book on this subject. Gardening, Professor Bailey thinks, is much more than an aid to the solution of the problem presented by the increased cost of living. He would have men garden not only with hoe and spade and weeder, but with mind and soul.

The Sturgis & Walton Company announces for spring publication, "Jacqueline of the Carrier Pigeons," which is a story of the famous siege of Leyden, written especially for children, and "An Out-of-Door Diary for Boys and Girls," being an illustrated notebook in which young folk may jot down their observations of nature. There are many blank pages, and also many pleasant quotations in prose and verse. A more practical nature book than the last is "Children's Gardens for Pleasure, Health and Education," by Henry Griscom Parsons, whose mother founded the Children's School Farm in De Witt Clinton Park, New York. George Cary Eggleston's "History of the Confederate War," delayed by his illness, will shortly appear with the imprint of the Sturgis & Walton Company.

Madison Cawein, whom most persons think of as first of all a lyrist, will shortly CHARMING gift for the mother issue through the Putnams a volume of of a newborn babe, or, in fact, verse to be called "The Shadow Garden and Other Plays," a set of dramatic pieces dealing with fairies, hobgoblins and other beings of the fanciful world.

> "Monster-Land" (Putnams) is a new book of extravaganzas for young folk by Roland Quiz, author of "Giant-Land," recently reprinted by the same house. The new book reintroduces some of the odd people of the old.

> "Literature of the Victorian Era" is a critical work by Professor Hugh Walker announced by the Putnams in their capacity as American agents of the Cambridge University Press.

> L. C. Page & Co. announce "Kilmeny of the Orchard," a new novel by L. M. Montgomery.



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S O C I E T Y

DIED

Woodward.—At his residence, 9 East 56th St., on Sunday, April 10, 1910, James T. Woodward.

ENGAGED

Aull-McRee.—Miss Helen W. Aull, daughter of Mrs. Helen C. Aull, to Mr. J. Fergus McRee, both of St. Louis.

Allen-Dines.—Miss Isabel Allen, daughter of Mr. George L. Allen, of St. Louis, to Mr. Tyson S. Dines, Jr.

Barron-Mallory.—Miss Dorothea Barron, daughter of Mr. George D. Barron, to Mr. Philip R. Mallory.

Bigelow-Sargent.—Miss Marion Bigelow, daughter of Mr. Edwin Wilder Bigelow, of Brooklyn, to Mr. Worcester Sargent, of Philadelphia.

Borland-Wilson.—Miss Alice Borland, daughter of Mr. J. Nelson Borland, to Mr. Marshall Orme Wilson, Jr.

Cabell-Hoyt.—Miss Margaret Cabell, daughter of Mr. Ashley Cabell, of St. Louis, to Mr. Randall Hoyt.

Davis-Gardiner.—Miss Pauline Davis, daughter of Mr. Charles Davis, of East Milton, to Mr. James E. Gardiner, of Boston.

Dexter-Fales. — Miss Ellen Dexter, daughter of Mr. Lewis Dexter, of Newburyport, Mass., to Mr. Haliburton Fales,

Dewitt-Davis. — Miss Doree Dewitt, daughter of Mr. Theodore Dewitt, to Mr. Jefferson Hayes Davis, of Colorado Springs.

Dix-Lawrance.—Miss Margaret G. Dix, daughter of Mrs. Morgan Dix, to Mr.

Charles Lanier Lawrance.

Downing-Finley.—Miss Vera de R.

Downing, daughter of Mr. Augustus C.

Downing, to Mr. William W. Finley, Jr.,

Hooley-Rolston.—Miss Mabel B. Hooley, daughter of Mr. Edwin S. Hooley, of North Plainfield, to Mr. Brown Rolston.

Moore-Hyde.—Miss Edith Moore, daughter of Mr. James Moore, Jr., to Mr. B. Talbot Hyde.

Murdock-Von Steinwehr.—Miss Nellie Louise Murdock, daughter of Mr. Edwin Hope Murdock, to Mr. Frederick C. Von Steinwehr, both of Cincinnati.

Royall-Hamill.—Miss Page Aylett Royall, daughter of Mr. William L. Royall, of Richmond, to Mr. Barker Gummere Hamill, of Trenton.

Townsend-Dix.—Miss Sophie W. Townsend, daughter of Mr. Howard Townsend, to Mr. John A. Dix.

Trego, daughter of Mrs. Albert B. Hilton, of Hackensack, to Mr. Howard Bissell, of Buffalo.

Whitehead-Macdonald.—Miss Edith H. Whitehead, daughter of Mrs. Charles Whitehead, of Morristown, to Mr. Pierre Fleming Macdonald, Jr.

Williams-Huntley.—Miss Ellen Beale Williams, daughter of Mr. and Mrs. A. Jackson Williams, of Parkesburg, Pa., to Mr. Walter Wood Huntley, of Buffalo.

WEDDINGS

Burdett-Cornwall.—April 27.—Mr. Gilbert Burdett and Miss Helen E. Cornwall, daughter of Mr. G. H. Cornwall, were married on Wednesday, April 27, in St. Paul's Church, Englewood, N. J.

Colgate-Townsend. — April 23. — Mr. Craig Colgate and Miss Marian Townsend, daughter of Mr. Henry C. Townsend, were married on Saturday, April 23, in St. Bartholomew's Church.

Drexel-Gould .-- April 19 .-- Mr. Anthony J. Drexel, Jr., and Miss Marjorie Gould, daughter of Mr. George J. Gould, were married on Tuesday, April 19, in St. Bartholomew's Church at 4 o'clock. Maid of honor: Miss Vivian Gould. Bridesmaids: Miss Elsie Nicoll, Miss Hope Hamilton, Miss Dorothy Randolph, Miss Marjorie Curtis, Miss Beatrice Classin, and Miss Margaretta Drexel. Flower girls: Miss Ellen Mackay and Miss Edith Gould. Best man: Mr. Armstrong Drexel; Ushers: Mr. Craig Biddle, Mr. William Rhinelander Stewart, Jr., Mr. George N. H. Griffith, Mr. John Tell, Mr. Julius W. Noyes, Mr. Jay Gould, Mr. Kingdon Gould, and Viscount Maidstone.

Elmore-Sutherland.—April 27.—Mr. A. Robert Elmore and Miss Edith Sutherland, daughter of Senator George Sutherland, were married on Wednesday, April

27, in St. Margaret's Church, Washington, D. C.

Hall-Macy. — April 27. — Mr. Irving Kent Hall and Miss Helen Macy, daughter of Mr. George Henry Macy, were married on Wednesday, April 27, at the home of the bride.

Hambleton-McAlpin. — April 23. — Mr. Thomas Edward Hambleton and Miss Adelaide Rose McAlpin, daughter of Mr. William Willet McAlpin, were married on Saturday, April 23, at 4 o'clock in the Madison Avenue Presbyterian Church.

Hay-Dunning.—April 20.—Mr. C. Cortlandt Hay and Miss Clara Frost Dunning, daughter of Mr. William Frost Dunning, were married on Wednesday, April 20, at the Hotel Buckingham.

Hoyt-Moran.—April 27.—Mr. Edwin Chase Hoyt and Miss Maria L. Moran, daughter of Mr. Amedee Depau Moran, were married on Wednesday, April 27, in the Church of the Incarnation.

Jarman-Donald.—April 20.—Lieutenant Sanderford Jarman, U. S. A., and Miss Dorothy Donald, daughter of Mr. Harry Gordon Donald, were married on Wednesday, April 20, in Christ Church, Mobile, Ala.

Judd-Foulke.—April 20.—Mr. Gerrit Parmele Judd and Miss Marguerite Foulke, daughter of Mr. William G. Foulke, were married on Wednesday, April 20, in the Second Presbyterian Church, Germantown, Pa.

Hart-Lucas.—April 27.—Mr. John Hart and Miss Mary Lucas, daughter of Mrs. John B. C. Lucas, were married on Wednesday, April 27, at St. Louis.

MacCracken-Constable.—April 20.—Mr. John H. MacCracken and Miss Edith Constable, daughter of Mrs. Frederick A. Constable, were married on Wednesday, April 20, at Mamaroneck.

Marie-Peter.—April 27. — Mr. Leon Marié and Miss Emily Mercer Peter, daughter of Mrs. Edwin Jay Farber, were married on Wednesday, April 27, at the home of the bride at Baltimore, Maryland.

Minton-Ingersoll.—April 28.—Mr. Roger M. Minton and Miss Anita Ingersoll, daughter of Mrs. Robert Taylor Varnum, were married on Thursday, April 28, at the home of the bride's aunt.

Mitchell-Butler.—April 18.—Mr. Roscoe Rowland Mitchell and Miss Ada Deen Butler, daughter of Mr. Edward Hubert Butler, were married on Monday, April 18, at Buffalo, New York.

Pomeroy-Schulze.—April 30.—Mr. Theodore Pomeroy and Miss Louise Schulze, daughter of Mr. Theodore A. Schulze, were married on Saturday, April 30, at the home of the bride, at St. Paul.

Randolph-Dulany.—April 26.—Dr. Archibald Cary Randolph and Miss Eva Randolph Dulany, daughter of Mr. Richard Hunter Dulany, were married on Tuesday, April 26, at the home of the bride, Grafton Hall, Virginia.

Rhinelander-Satterlee.—April 28. — Mr. Frederick W. Rhinelander and Miss Constance Satterlee, daughter of the late Henry Yates Satterlee, were married on Thursday, April 28, at Washington, D. C.

Schuyler-Carpender. — April 20. — Mr. Philip Van Rensselaer Schuyler and Miss Jeanne F. J. Carpender, daughter of Mr. William Carpender, were married on Wednesday, April 20, in the Church of the Heavenly Rest.

Mr. Archibald Ewing Stevenson and Miss Katharine De La Vergne, daughter of Mrs. John Chester De La Vergne, were married on Wednesday, April 27, in St. Thomas's Church. Bridesmaids: Miss Marguerite Stevenson, Miss Ruth D. Fowler, Miss Alice Peterson and Miss Lena R. Curtis. Best man: Mr. Charles S. Andrews, Jr. Ushers: Mr. William B. Nisbet, Mr. Nicholas L. Tilney, Mr. Henry B. Fischer, Mr. Carlos De Zafra, Mr. Craig Fitz-Randolph Drake, Mr. Walter B. Hopping and Mr. Arthur B. Graham.

Swift-Hurry.—April 21.—Mr. Lawrence Swift and Miss Elizabeth Hurry, daughter of Mr. Randolph Hurry, were married on Thursday, April 21, in the Church of the Epiphany.

Topping-Rheid.—April 27.—Mr. Henry J. Topping and Miss Rhea Rheid, daughter of Mr. Daniel G. Rheid, were married on Wednesday, April 27, at the home of the bride, at Irvington.

(Continued on page 68)

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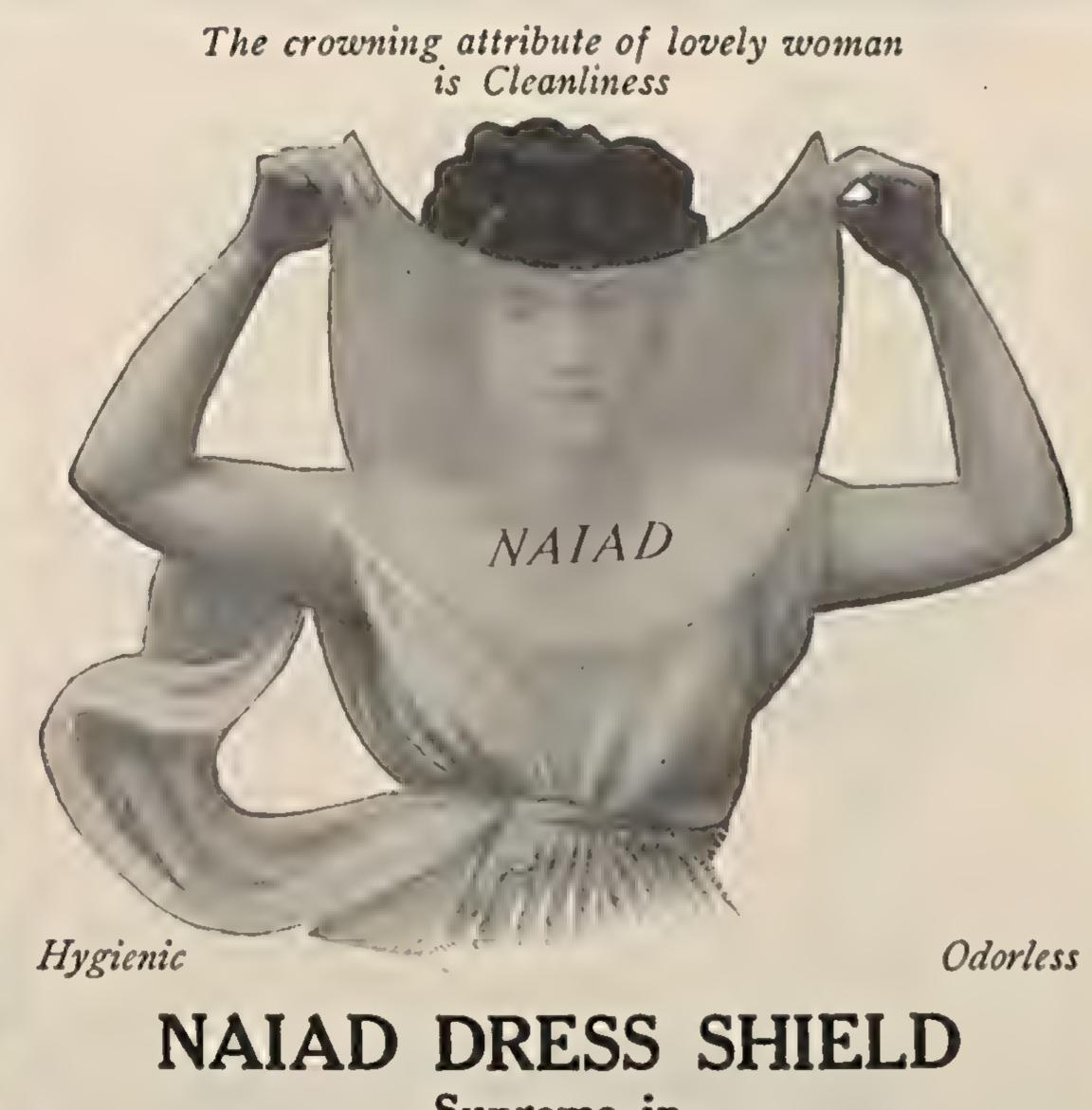
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(Continued from page 66)

gustus B. Wadsworth and Miss Caroline Cynthia Kearney and Mrs. Paul D. Cravath. Delano, daughter of Mr. Eugene Delano, were married on Tuesday, April 19, in the Madison Square Presbyterian Church.

Wainwright-Blech.—April 26.—Lieutenant Richard Wainwright, U. S. N., and Miss Alice Blech, daughter of Mrs. Paul Blech, were married on Tuesday, April 26, at Washington, D. C.

York-Gould .- April 30 .- Mr. Edward P. York and Miss Muriel Gould, daughter of Mr. Charles Judson Gould, were married Saturday, April 30, in St. George's Church.

WEDDINGS TO COME

Bertron-Fahnestock. — June 1. — Miss Elizabeth Bertron, daughter of Mr. S. Reading Bertron, to Mr. Snowden Fahnestock, at the home of the bride.

Borland-Pell.-May 17.-Miss Madeline Borland, daughter of Mr. J. Nelson Borland, to Mr. Clarence C. Pell, Church of the Incarnation at 4 o'clock.

Brooks-Johnson.-May 17.-Miss Margaret C. C. Brooks, daughter of Mrs. E. C. returned from the Virginia Hot Springs. Brooks, to Assistant Surgeon Lucius Warren Johnson, U. S. N., in St. Thomas' Episcopal Church, Washington.

Carter-Acheson.—June 20.—Miss Mildred Carter, daughter of Mr. John Ridgely Carter, to Viscount Acheson, in St. George's Church, Hanover Square, London.

Roosevelt-Warner.—May 14.—Miss Lorraine Roosevelt, daughter of Mrs. J. West Roosevelt, to Mr. Langdon Warner; Oyster Bay.

Stevens-Bowen.—June 25.—Miss Elizabeth Winthrop Stevens, daughter of Mr. Ledyard Stevens, to Mr. John de Koven Bowen; St. Mark's Church.

CHARITY ENTERTAINMENTS

Benefit Students' Club .-- April 20 .-- A in June. concert was given on the evening of Wednesday, April 20, at the home of Miss Catharine Hamersley to raise funds for students. Among the patronesses were: Mrs. Charles Lee, Mrs. Edward R. Hewitt, Mrs. Ben Ali Haggin, Mrs. Henry E. Coe, Mrs. John Lamson, Mrs. Henry H. Landon, Mrs. Frederick Whitridge, Mrs. W. Allen Butler, Mrs. George G. Haven, Jr., Mrs. Robert Winthrop, Mrs. Hamilton Fish Kean, Mrs. George. N. Miller, Mrs. Charles D. Stickney, Mrs. Alexander D. B. Pratt, Mrs. H. Holbrook Curtis, Mrs. Russell H. Hoadley, Jr., and Mrs. Julian Robbins.

Benefit Big Brothers' Society and West Side Juvenile Club.—April 15 and 16.—A ballet pantomime of "Milenka" was given on Friday evening, April 15, and on Saturday afternoon and evening, April 16. The principal parts were taken by Mrs. Langdon Geer, Mrs. Laurance B. Rand and Mr. Langdon Geer, Mr. Herbert Adams and Mr. Theodore Steinway.

Others who took part were: Mrs. Henry T. Ashmore, Mrs. Lewis Stevens, Miss Rosalie Smith, Miss Elise Holmes, Miss Vera Onativia, Miss Mary McKim Wilde, Miss Eleanor Hinton, Miss Emily Gilbert, Miss Alice Demorest, Miss Katherine Harris, Miss Marion Graham, Miss Harriet Glover, Miss Elinor Rodman, Miss Marjorie Baird, Miss Beatrix Buel, Miss Gladys Endicott, Miss Ruth Haskins, and Miss Gertrude Outerbridge.

Benefit Horse Show .- April 27 .- A horse show was given for Mrs. Beach at Durland's Riding Academy on April 27th. The judges were Mrs. Thos. Hastings, President of Ladies' Four in Hand Club, who acted as president; Miss Preston Davis, and Mrs. Chas. Sheldon, tandem Paris, Tandems, etc. Mrs. Paulding Farnham, Mrs. Charles Sheldon and Mrs. R. P. McGrann, harness horses; Miss Eleanora Sears, Mrs. Charles F. Hubbs and Mrs. John Gerken, saddle horses; Mrs. Peter R. Labouisse, Mrs. Vane, Mr. and Mrs. William B. Webster, Vane, Mr. and Mrs. William B. Webster, Mrs. Isaac McLean, Miss Margaret and Mrs. Adolf Ladenburg, hunters. Mrs. Lean, Mr. William A. McLean, Mr. Rus Hubbs, Miss Hollins and Mrs. Arthur Iselin drove. Among the box holders were: sell, Mr. and Mrs. Frederick B. Hill, Mrs. Rus Sell, Mr. and Mrs. Frederick B. Hill, Mrs. Calefy, Mrs. Depiel J. And Mrs. Period J. And J. A Mrs. Reginald C. Vanderbilt, Mrs. Thomas A. T. Maynard, Mr. Daniel J. Mr. and Hastings, Miss Angelica Gerry, Mrs. Rich. Mr. and Mrs. Frederick J. Fahey, P. San ard Mortimer, Mrs. William Watts Sher- Mrs. J. C. Dabney, Mr. and Mrs. Burton Burton man, Mrs. Lanfeer Norrie, Mrs. J. Beavor- fora Ross, Mr. and Mrs. George P. Burton Webb, Mrs. G. H. Warren, Mrs. Richard Mrs. Ethel P. and Mrs. George P. Darius Webb, Mrs. G. H. Warren, Mrs. Richard Mrs. Ethel Burton Burnham, Mr. and Mrs. Trimble, Mrs. E. R. Ladew, Mrs. J. B. M. Goff, Mr. William G. Cramer, Mr. and Chappell. Grosvenor, Mrs. D. W. Evans, Mrs. Mid- H. W. C. Chappell, Miss Helen Chappelleton S. Burrill, Miss Apple Chappe dleton S. Burrill, Miss Annie R. Tinker, Miss Julia Chappell, Mr. W. R. Chappell, Mr. W. Chappell, Mr. W. Chappell, Mr. W. R. Chappell, Mr. W. Miss Margaret S. Whitney, Miss Hopeton and Mr. and Mrs. William Bloodgood

Wadsworth-Delano.—April 19.—Dr. Au- D. Atterbury, Miss Edna H. Barger, Miss

INTIMATIONS

Bacon.-Mr. and Mrs. W. Rathbone Bacon and Mr. Edward R. Bacon have returned from a trip to Cuba and are at No-247 Fifth avenue.

Beach.—Captain and Mrs. Warren C. Beach will return from Washington, D. C., late in May.

Bowdoin.-Mrs. George S. Bowdoin and Miss Edith Bowdoin will return from Europe next month. Butler.-Mrs. Prescott Hall Butler has

been spending a few days at her country house at St. James, L. I. Chisholm.—Mr. and Mrs. B. Ogden

Chisholm and the Misses Chisholm will leave England for New York on board the Mauretania May 21.

Classin.—Mr. and Mrs. Arthur B. Classin and Miss Beatrice Classin will go to Europe in May. Cuyler.—Mrs. Cornelius C. Cuyler has

Deering .- Mr. and Mrs. Charles Deering and the Misses Deering are in Europe; They will spend several months in travel and return in the fall.

Dodge.-Mr. and Mrs. Cleveland H. Dodge, the Misses Dodge and the Messis. Cleveland and Bayard Dodge will arrive in New York from Europe on June 10.

Harriman.-Miss Mary Harriman has returned from a visit to Mrs. Nicholas Long worth in Washington, D. C. Heye.-Mr. and Mrs. George G. Heye

have taken a house in Roslyn, L. I., for the summer. Hoyt .- Mrs. Louis T. Hoyt is visiting in

Washington, D. C. Kernochan.-Mrs. James P. Kernochan has arranged to open her villa in Newport

Knowlton.-Mrs. D. Henry Knowlton and Miss Madeleine Knowlton are at the

Virginia Hot Springs. Loew.-Mr. and Mrs. William Goadby

Loew have been at Lakewood, N. J. Lounsbery.—Mrs. Richard P. Lounsbery has gone abroad.

Lydig.-Mr. and Mrs. Philip M. Lydig have taken a house for the summer Roslyn, L. I., where they will go this week Lyman.—Miss Annie Lyman, of Boston,

is having her villa at Newport prepared for early occupancy.

Mackay.-Mr. and Mrs. Clarence Mackay have gone to their country place, Harbor Hill, Roslyn, L. I., where they will pass the summer.

Osborn.—Professor and Mrs. H. Fairfield Osborn and Miss Josephine Osborn have returned from California.

Penfield.—Mr. and Mrs. Frederic Court landt Penfield have gone to Europe for the summer.

Rhodes.—Miss Isabel Rhodes, of Provi dence, R. I., has seen stopping with Gen eral and Mrs. J. Fred Pierson.

Robb.—Miss Harriet Robb has gone to

Europe to remain abroad three months.

Rogers.—Mr. and Mrs. Henry H. Rogers, Jr., sailed for Europe April 19, to remain for six months.

Sloane.—Mr. and Mrs. William Sloane will soon go to their country home in Mt. Kisco, N. Y.

CORRESPONDENCE

Hot Springs, Va.-Late arrivals are: and Mrs. George H. Easton, Mr. George Eliis, Jr., Mr. and Mrs. J. H. McCullogh, Mr. and Mrs. D. M. McCullogh, Mr. and Mrs. E. M. Carpenter, Mr. Martin Littleton, Senator and Mrs. John Terhunc, Mr. W. H. A. Economic Mrs. John M Mr. W. H. A. Fraser, Mr. James McCrea, Mr. and Mrs. II W. James McCrea, Mr. and Mrs. H. Harold Brown, Mr. 5. Mrs. Thomas B. Ball, Mr. and Mrs. A.

You Can Reduce Flesh Build Up Your Figure Be Well-Without Drugs

By Scientific Means, in the Privacy of Your Own Room.

HAVE advertised in the best magazines of America for eight years. I no longer need to claim what I can do, because I have done it. The 45,000 women whom I have helped are my best friends and are the strongest testimonials possible for the value of natural, hygienic principles of cure, as opposed to the drug habit.

At least one-third of my pupils are sent to me by those who have finished my work. I could fill hundreds of magazines with testimonials; the following indicate a few ailments I have relieved:

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If you are suffering from any chronic ailment, if your figure does not please you, or if you will tell me the particular difficulty you wish to correct, I will send you information in regard to my work. If I cannot help you, I will tell you so. Your correspondence will be held strictly confidential. Many a woman has surprised husband and friends by the improvement she has made in herself.

I cannot tell my story here, but I have published a booklet which will tell you how to stand and walk correctly, and which has helped hundreds of women, even though they never studied with me. I want to help the women of America to realize that their health lies to a degree in their own hands; that they can reach their ideal in figure and carriage. will send you this booklet free upon request. Write me today.

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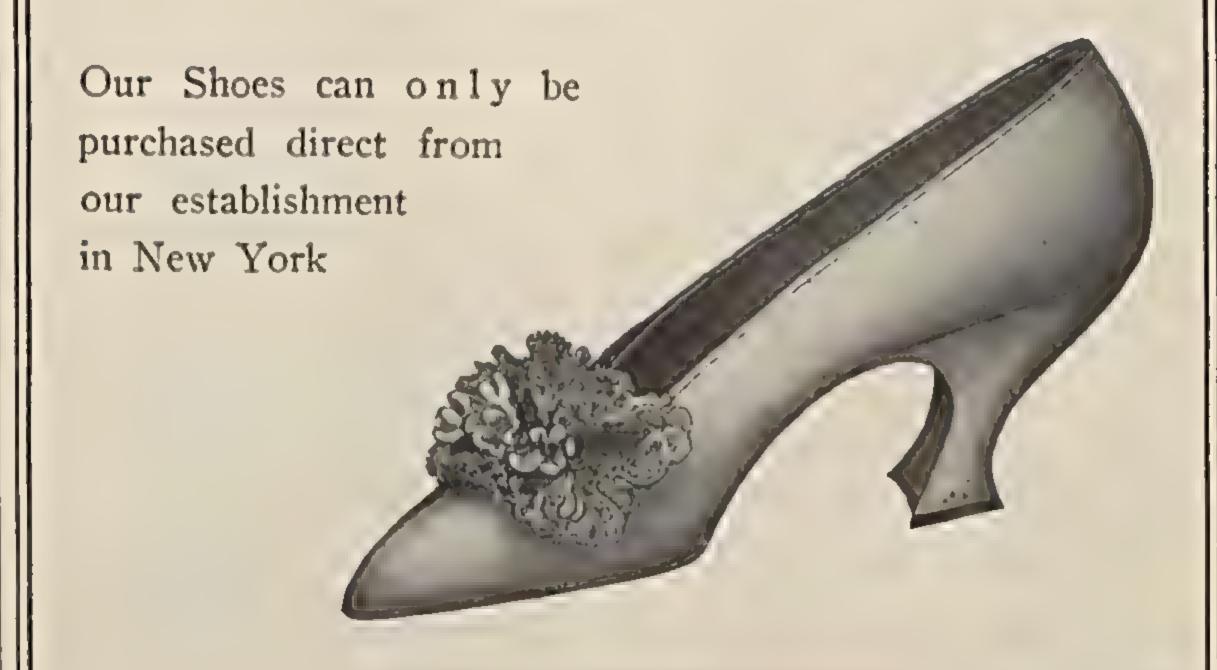
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The application is extremely simple, consisting of a mere motion of the arms for ten minutes night and morning. This has the effect of remodeling the throat gently but surely into its natural lines of beauty. Furthermore, it clears the complexion by healthy stimulation of the circulation. It renders to the countenance the glow, lustre and delicate contour of youth.

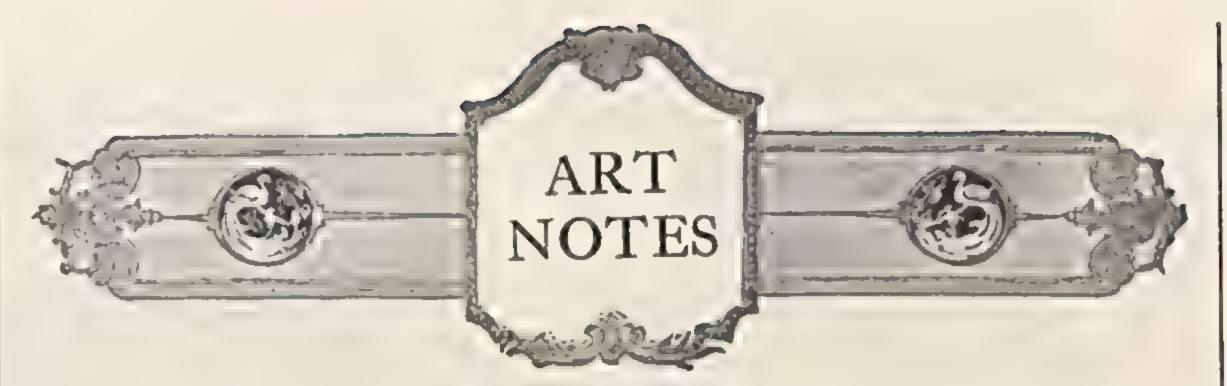
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EXHIBITIONS NOW ON

Forty-New York. Fine Arts Gallery. second annual of the American Water Color Society. April 24 to May 22. 29 West 30th Street. Exhibition of In-

dependent Artists. Until April 27. Metropolitan Museum. Special Ioan exhibition of works in color by Whistler. Until May.

Hispanic Society, Broadway and 156th Street. International Medallic Art.

School of Applied Design for Women. Collection of work by women sculptors. Until May 7.

Ehrich's. Paintings by British masters of the eighteenth century. Lenox Library. Etchings by Leopold

Flameng, and recent accessions of etchings, prints, art books, etc. Astor Library. Photographs, from the

A. A. Hopkins collection, of portraits by Italian painters.

tion of paintings. teenth annual international exhibition of

oil paintings. April 28 to June 30. Philadelphia. Pennsylvania Academy of Fine Arts. Annual of the T. Square Club. Until May 8.

Washington. Congressional Library. Etchings and fac-similes of Whistler's etch-

EXHIBITIONS TO COME

New York. Seventy-first Regiment Armory. Actors' Fund Fair. May 9 to 14. 19 Macdougal Alley. Mrs. Whitney's Studio Sketches in Sculpture entered in a competition. May 27 to June 3.

Worcester. Art Museum. Thirteenth annual summer exhibition of oil paintings by living American artists. June 3 to September 18.

THE YERKES SALE

HE sale of the late Charles T. Yerkes' collection of paintings, held at Mendelssohn Hall, New York, from April 5 to 8, was, in many ways, the most sensational event of its kind that has ever taken place in this country, for, not only did the prices realized for a number of the more important pictures break all former records, but the grand total exceeded that of any previous auction sale, and this for each, as well as all, of the sessions. Notwithstanding the number of notable collections that have found their way to the auction room during the past twenty-four years, up to this time that of Mary J. Morgan, sold in 1886, has held the record, and, although the highest price previously obtained for a single work at such a disposal of paintings in this country was paid last year at the Henry sale, when a work by Troyon brought \$65,000, at this one that figure was surpassed several times.

The record figure now stands at \$137,000, which amount was paid by Knoedler & Co. (art dealers) for Portrait of a Woman, by Frans Hals, while the next is \$129,000, paid by Duveen Brothers, for Turner's Rockets and Blue Lights, and the next \$80,500, paid by the same dealers for The Fisherman, by Corot—the last, so far as is known, being almost double the sum ever previously paid for a work by this artist, which is reported as \$47,000.

The Hals' Portrait of a Woman, is a canvas measuring thirty-five by forty-five inches, and represents an old lady wearing a black silk dress, stiff white ruff and the conventional white Dutch cap of the seventeenth century, seated in a high back chair and holding a book in her left hand. It is a superb example of this master's work, and without doubt the most important one ever brought to this country.

The total amount realized for the paintings alone at the Yerkes sale, was \$1,695,550 as against the previous record of \$1,207,052 obtained for the Mary J. Morgan pictures, while the total of the Yerkes collection up to April 9, including pictures and rugs, was \$2,034,450.

Besides those already referred to, the most important works disposed of, with prices, were Troyon's Going to Market, \$60,500; Turner's Grand Canal, Venice, \$60,000; Corot's Morning, \$52,100; Rembrandt's Portrait of a Rabbi, \$51,400; Hobbema's A View of Westphalia, \$48,000; Rembrandt's Portrait of Jorisde Coulery, \$34,500, and Philemon and Baucis, \$32,000;

The Singers, by Frans Hals, \$32,500; Gathering Fagots, by Diaz, \$30,100; The Pig Killers, by Millet, \$44,100; Paysage du Berry, by Rousseau, \$26,100; The Toilet of Venus, by Boucher, \$25,500; St. Michael's Mount, by Turner, \$25,000; Portrait of a Lady, by Reynolds, \$20,200; Reverie, by Grueze, \$22,000; The Environs of Ville d'Avray, by Corot, \$20,100; On the River Oise, by Daubigny, \$15,500; On the Banks of the Oise, also by Daubigny, \$17,500; The Violin Player and The Singing Girl, both by Frans Hals, \$16,100 each; Ixion, and Hera, by Rubens, \$20,500; The Siesta, by Steen, \$16,500; The Frugal Meal, by Israels, \$19,500; Spring, by Alma-Tadema, \$22,600; Playing in the Barn, by Van Ostade, \$24,000, and Grand Canal at Venice, by Guardi, \$20,000.

The rugs and tapestries of this collection Baltimore. Maryland Institute. Exhibi- brought \$338,900, which was not quite as much as was expected, and the highest Pittsburgh. Carnegie Institute. Four- price for any one item-\$35,500-was paid for a silk carpet from the Ardebil Mosque, measuring 7 feet by 6 feet 5 inches.

GOSSIP

URING May there will be two exhibitions of sculpture in New York -one, to be held at the New York School of Applied Design for Women, in charge of a committee consisting of Mrs. Harry Payne Whitney, chairman; Mrs. Edith Woodman Borroughs, Mrs. Gail Sherman Corbett and Mrs. Sallie James Farnham, and to consist of works by women sculptors; the other to consist of sketches in sculpture entered in a competition which Mrs. Harry Payne Whitney has arranged. In the latter there will be four classes of designs, and for each class Mrs. Whitney has offered three prizes, of \$100, \$50 and \$25, respectively. All designs must be delivered at Mrs. Whitney's studio, 19 Macdougal Alley, by May 10, and for one week, beginning May 27, the best work submitted will be shown at the studio. The designs called for are (1) a drinking fountain; (2) figure for a garden; (3) andirons for a large fireplace, and (4) a mural decoration on the subject "Twilight". The jury of award will consist of Messrs. James Earle Fraser and Chester Beach, sculptors; Howard J. Cushing, painter, and William A. Delano, architect.

The exhibition of Independent Artists, which has been in progress during April, at 29 West 30th Street, New York, proved a most interesting show. It was made up principally of works by the younger men, but there were also many exhibits by Academicians, among whom were Robert Henri, George Bellows, W. J. Glackens and Ernest Lawson.

The sales at the Spring Academy's exhibition were rather more than usually satisfactory, among them The Pet Bird, by J. Alden Weir, bringing \$1,800; In the Shadow of the Hills, by J. F. Murphy, \$2,000; Midsummer Night, by George H. Bogert, \$2,000; and An Interior, by Miss Susan Watkins, (a prize picture illustrated in the last issue of Vogue) \$500.

The dates for the next exhibition of Contemporary American paintings to be held at the Corcoran Gallery, in Washington, have now been announced. The show will open on December 12, 1910, and continue for about one month, permitting the pictures to be first shown (if desired) in Chicago and later in Philadelphia and Pittsburg. Ex-Senator W. A. Clark has again offered \$5,000 to be divided into three prizes, which will be awarded to the three best paintings exhibited.

The opening of the National Gallery of Art in the new museum building at Washington, in March, was an event that may well be described as of national importance, and although it is only within recent years that the Government has taken up the role of a collector, the size and value of its collection may be somewhat of a surprise to many. The Harriet Lane Johnston collection, acquired about four years ago, which includes sculptures and historical documents, and which has been allotted a gallery to itself, contains some excellent portraits by George Romney, Sir Thomas Law-

(Continued on page 72)

Has Your Complexion the Roselike Tint of Youth?

Your skin can be kept delicate and clear - unaffected by the winds and chill of early Spring —by the use of



Dr. T. Felix Gouraud's Oriental Cream

Or Magical Beautifier

With the coming of Spring and life in the open, every woman owes it to herself to devote a few moments each day to the care of her complexion.

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touch of a balmy summer's breeze. couldn't do without it." Most important of all, the testimony of users during the past sixty years, proves conclusively and without the

slightest shadow of a doubt, that Couraud's Oriental Cream is not conducive to and will not cause growth of hair on the face. Don't experiment with other preparations use one that has been tested by time and vouched for by thousands of satisfied users

users. Price, \$1.50 per Bottle

Gouraud's Italian Medicated Soap is invaluable during the spring season for every woman. It cures skin troubles and soothes chapped face and hands.
Why chafe your skin and ruin of beauty of your hands by the use of ordinary soon, when ordinary soap, when

Gouraud's Italian Medicated Sosp will assure you comfort as well as post tive benefit.

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Incidentally, this and other overland tours were of inestimable value to our engineers in reaching the splendid mechanical development of our 1910 models. There are nine of them, designed to meet your several requirements of use or pleasure.

Perhaps the finest tributes to the "Detroit" are the friendly expressions of its owners everywhere you meet them. Their personal experiences will not only corroborate the results of our public tests; they will absolutely convince you that you can rely on the "Detroit" to answer every reasonable demand that you will ask of a motor car.

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I have prize toy, blue blooded, pedigreed registered stock.

ARTHUR BENDER

Allentown Pa Linden St.

E S

(Continued from page 70.)

son Gordon, and a number of good exam- nearly as many additions have already been ples by contemporary painters, while out- made, and others will be made in the fuside of the Evans gift pictures are the ture, it is this collection which did more Aurora Borealis, by F. E. Church, given than anything else, perhaps, to bring about by Miss E. Blodgett; Crossing the Ferry, the new building and the establishment of by A. Moreau, given by Mrs. J. Towndes; a real National Museum of Art. Space The Grand Canyon of the Yellowstone, by does not admit of giving the complete list L. W. Powell, and Indian Summer Day, of the works already installed, but among by Max Weyl. And as a loan from a pri- them may be mentioned examples by vate collector may be seen nine fine exam- George Innes, Alex. H. Wyant, Blakelock, ples by eminent men, including a portrait Twachtman, H. W. Ranger, J. Francis by Nicholas Maes; a portrait by George Murphy, J. Henry Moser, Elliot Dainger-Romney; a Madonna and Child, by Govaest field, Hugo Ballin, Douglas Volk, Alphonse Flink; a Marine by Clarkson Stanfield; A View in Rome, by Guardi; the Outskirts of Paul Dougherty, Winslow Homer, F. J. a Wood, by David Cox, a splendid portrait Waugh, Emil Carlsen, H. B. Fuller, Henry by Ralburn; a portrait by William Hogarth, O. Walker, John W. Alexander, Sergeant and a landscape by Richard Wilson.

Wm. T. Evans, of New York, that have been and others.

rence, Sir Joshua Reynolds, and John Wat- most talked of, and as to the original fifty Jongers, Bogert, Minor, F. B. Williams, Kendall, Louis Loeb, Church, Robinson, But it is the paintings presented by Mr. Curran, LaFarge, Davis, Lathrop, Reid,

ANSWERS TO CORRESPONDENTS

FEES

NY reader can obtain from Vogue an A answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee,

(TO W. A. F.)

HAT is the best thing to do with a silk hat at the theatre, and can a derby be worn with a tuxedo? What part of the time, say at the theatre, are white gloves worn? That is, are they worn all the way from residence and return and also to supper after theatre? The writer personally thinks that patent leather is rather too showy and gives a flashy look to an evening outfit. Is dull leather badly out of form, especially with dinner coat? You didn't mention in your résumé of February fifth whether sack coats are cut with a vent in back this season. Will you kindly give your opinion as to which is better. Wouldn't you have a Norfolk jacket cut much shorter than a regular sack

Ans.—Probably the best thing to do when wearing a silk hat to the theatre is to leave it in the cloak room. Under every chair in most theatres there is a wire hat-holder, but of course there is always the possibility of the hat being rubbed in getting up to let others go by, etc. When going to places of public entertainment it is more sensible to wear the opera hat.

tuxedo coat. The only possible exception to this would be when a long or mediumlength overcoat is worn and not removed.

White gloves should be worn to the theatre when full evening dress is worn, but not with the tuxedo coat. They are worn all the way from one's residence and at all times except when common sense would naturally suggest otherwise. In other words, one might remove them during the play and would of course certainly take them off for supper.

Patent leather boots or pumps, or very highly varnished leathers are usually and most correctly worn with full evening dress and generally with the dinner coat, but some of the shoemakers show a rather thicksoled pump of duller leather intended especially for informal evening dress.

The question of having a vent in the sack coat or having it made without the vent is very largely one of personal taste. On the whole a back vent is rather to be advised, but side vents have been little used in the past two years or more.

No, the Norfolk jacket should not be shorter than the regular sack coat. It is true that a Norfolk should not be of extreme length, but, on the other hand, the extreme short cut is not one to be advised.

(TO M. G.)

What material shall I buy to remodel an

RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue. (C) Self-addressed and stamped envelope must accompany all questions which are to receive

answers by mail. (D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUES-TIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

evening gown? It is pink messaline, and as I want to wear it this spring, thought of veiling it with some material. Will you kindly advise me, as a subscriber, what material and what coloring would do with pink?

Ans.—Your pink messaline gown will look very well veiled with black chiffon, net or marquisette, either fitted plain over the gown or draped. The draped effects are prettier we think.

A great many of the tunics reach only to the knees, but as your gown is not absolutely new, we should advise your extending the chiffon to the bottom of the skirt. If, however, you prefer the short tunic, we should suggest as a trimming for it a black silk fringe.

This fashion for veiling evening gowns with a soft, transparent material certainly affords endless opportunity for the remodeling of a last season's frock. A veiling of a lighter tone than the gown is sometimes used, but black is really the most effective.

(то н. с.)

Will any style of waists besides the lingerie waist be worn with white serge suits? A derby should always be worn with a If so, what materials, and how made? What material for waist to be worn with dark blue serge? What linen is best for separate skirts? What style of linens will be used for coat suits?

> Ans.-White blouses of crêpe, marquisette, chiffon cloth, crepon or wash silk would be good style to wear with a white serge suit. A good quality of white serge usually has a decidedly cream tone, and so a blouse of wash silk usually blends very well with it. The lingerie blouses, if used, should be simply made, with hand embroidery or lace inserts for trimming.

> If your suit is a very elaborate one, the blouse sleeves may be left short, although long sleeves are better style to wear with a tailored suit. If becoming to you, a collarless neck looks smart in the warm weather.

The wash-silk blouses should be strictly tailor-made, plain and severe, without embroidery or lace. The box-plaited model is especially good. With a dark blue serge suit, chiffon, crêpe de chine or marquisette blouses to match are extremely practical and always look well. A white linen waist with a stripe or dot of dark blue, or an all-white wash blouse is always good style, and the most appropriate to wear with a dark blue serge tailor-made suit in summer.

For separate skirts, a ramie linen, fine crash, butcher's linen or poplin is very much the smartest.

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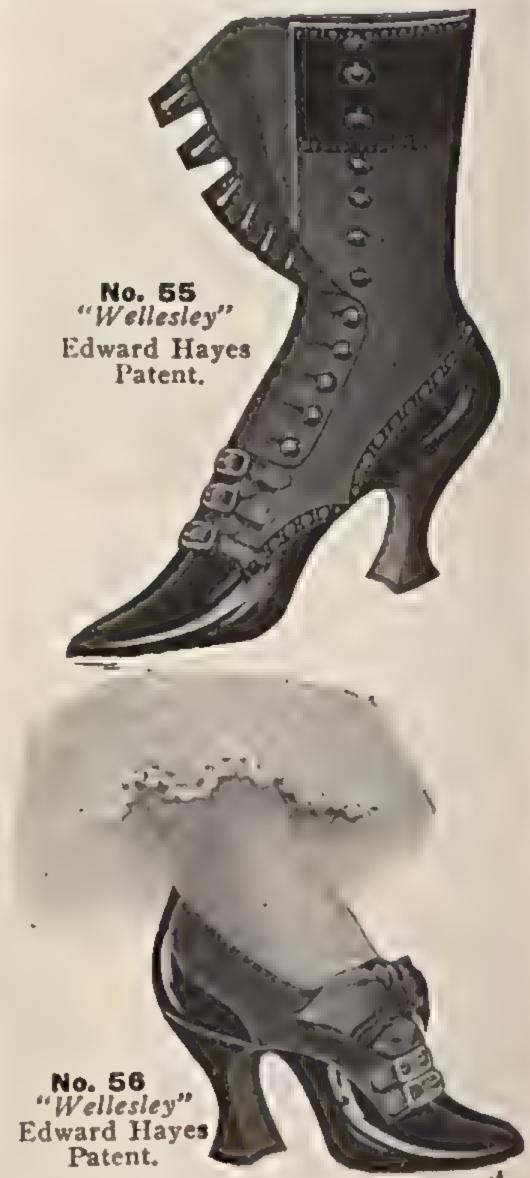
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HAPHAZARD JOTTINGS

TOW that the farmers in our western States are using motor cars for economy, business and pleasure to a great and constantly increasing extent, there is a prospect that the good road problem will be carried forward the country over. Not since the world began has any land had the mileage involved in the system of roads to be found here, a careful census showing that the length of all the roads is 2,155,000 miles, and that the annual expenditure on them amounts approximately to \$90,000,000. About half the States of the Union have adopted the principle of centralizing the administration State road work under a State highway department, thus securing uniformity in methods and economy and efficiency of administration. And the automobilists deserve credit for their aggressive work in behalf of good roads, because, even though their motive may be selfish, the results they achieve benefit the whole country.

FROU-FROU AND TRADE

It is a distinct innovation for the California Fruit Exchange to use ribbon decorations in sending their new grapes to the Eastern States markets. They used \$3,600 worth of fancy baby ribbon, and the investment proved such a success that the growers who sent their fruit thus bedecked received much larger prices then did those whose grapes, although of as fine quality and as carefully packed, lacked the bit of ribbon. The value of this kind of thing in trade has been proved over and over again.

TOILE DE JOUY IN HISTORY

Word from Paris that toile de Jouy is seen among the spring fabrics affected by modish women, makes timely a few words as to the history of this material. It first came into fashion in France in the time of Louis xvi. and was used extensively for country houses, although sometimes it was employed to cover expensive sets for Paris salons. It was much less extensively used in England, where it was known to most people as a kind of chintz which in many instances lasted for over a hundred years. The original toile de Jouy was linen, but the modern material of that name is a printed cotton fabric first manufactured by Christophe Phillippe Oberkamf, who was born in Germany in 1738. After years of experiment in calico printing he succeeded in producing a white pattern on a blue ground, a hitherto unheard of feat. When he was 19 years of age he went to France, and two years later, with a capital of only 25 louis, set up his calico printing industry in the little village of Jouy, near Versailles, then consisting of only a few houses clustered around the church and the chateau. At first he did all the designing, printing and dyeing, but in a comparatively short time so popular did the Jouy print become that he was enabled to erect a great manufactory, where he employed women as well as men, and eventually gathered about him a working population of 1,500. The furniture at Trianon and St. Cloud was fitted with covers of Jouy by order of the Queen. However, the Revolution and the Reign of Terror, and the miseries that befell France because of Bonaparte, affected the trade of the inventor as well as his health and spirits. and he died broken-hearted in 1813. The best known designs of this material represent personages, pastoral scenes, and floral motives, the coloring of the last being especially clear and beautiful. Among the earlier patterns were small designs called mignonettes, which remained in fashion for forty years. The original designs are preserved at Jouy, and the Musée des Arts Décoratifs at Paris contains a large collection of the original drawings, many of which are now being reproduced with great success.

ENGLAND'S PENSION WARNING

Suggestion looking to the bestowal of pensions on a new class had best be carefully investigated, as not only have the The veil is of the same white lace. military pensions in this country developed into a grievous financial burden, but England's reckless plunge into a system of old age pensions has seriously embarrassed her finances. There is no hopeful outlook, however, as it is now estimated that an outlay moss roses. Bouquet of pink moss roses. of nearly \$39,500,000, which is one-fourth first year.

A VARIOUSLY USEFUL PRODUCT

A few years ago a lecturer drew attention to the great good done by an intelligent man to a small seaport town, where the inhabitants were very poor, by teaching them the value of the seaweed industry, and in other parts of this country this sea plant is turned to financial profit—San Francisco alone exporting about \$100,000 worth of it. It is invaluable in packing, being extensively thus used for glass, china and other brittle wares. It is also used in photography, and from it are extracted coloring matter and volatile oil. Mattresses and pillows are also stuffed with it; it is pressed into service also in upholstering; it is used between walls and floors to prevent the transmission of sound, and, as it is one of the best non-conductors of heat, it is extensively used in the insulation of refrigerators and in refrigerating plants.

Smart Fashions for Limited Incomes

(Continued from page 32.)

struggled to get just the right thing in combinations. At first we took what was offered us ready made, and it certainly was an improvement on the old style two-piece garment, but the longer one wears them the more faults or the merits of the particular model come up, and most of us evolve ideas of our own on the subject. It has been difficult to find anything ready made that really wears well, particularly if one exercises. Either the material is too coarse to be possible or it wears out inside of a few months. Now there 15 the delightful madras, either figured of striped, which we have used in blouses and short waists, but heretofore have not applied to underwear. It is procurable in a fine, delicate quality at 50 cents a yard, and is far stronger than nainsook, linen or dimity. Another advantage is that it is not so transparent, and there are times when one may wish to use up an old pair of corsets exercising that are not altogether fresh and will show through a thin blouse and under bodice.

The combinations I have in mind are cut with a deep "V" both back and front, a far prettier finish for the neck than either round or square. The fronts are easy in fit but not full, and the back is cut in two bias pieces with a veining up the middle. The nether garment is a white petticoat drawer that flares considerably, but fits to perfection over the hips and abdomen. An excellent point in the model is that the arm-hole is provided with a cap beneath the arm to accommodate the shield, and a strap above to hold it in place. This strap is not tight, as it then would not allow for a free movement of the arm. Many of the ready-made combinations are so short in the lower part that the tops of one's stockings and garter fastenings show. This is not very pretty, and the drawer should be brought down at least to the knee, if not to a little below it. The only trimming the combination has is a fancy hand scallop around the neck, sleeve cap and petticoat drawer. There is a triple scallop with a dot inside. At the waist there is a beading with ribbon and a button-hole for ribbon at the neck. The front fastens by buttonholes on an inner flap and the scallop runs down to the waist. Such a garment as this should wear without a break for at least eighteen months or two years 11 properly washed. No starch should be used in laundering it, and the material under this treatment will be found delightfully soft.

FASHION DESCRIPTIONS

PAGE 33

EFT FIGURE.—Bridal gown of white crèpe meteore veiled with white lace. The lace is draped and clusters of orange blossoms are placed here and there.

MIDDLE FIGURE.—Bridesmaid's dress of palest blue chiffon with borders of pale pink flowers. The hat is a yellow leghorn with a band of pale blue velvet at the edge of the brim, and trimmed with large pink

RIGHT FIGURE.—The maid-of-honor's (nearly ten millions) more than the orige gown of cream lace and chiffon cloth. inal calculation, will be required for the of ecru straw trimmed with pale blue and ecru plumes. Parasol of pale blue.

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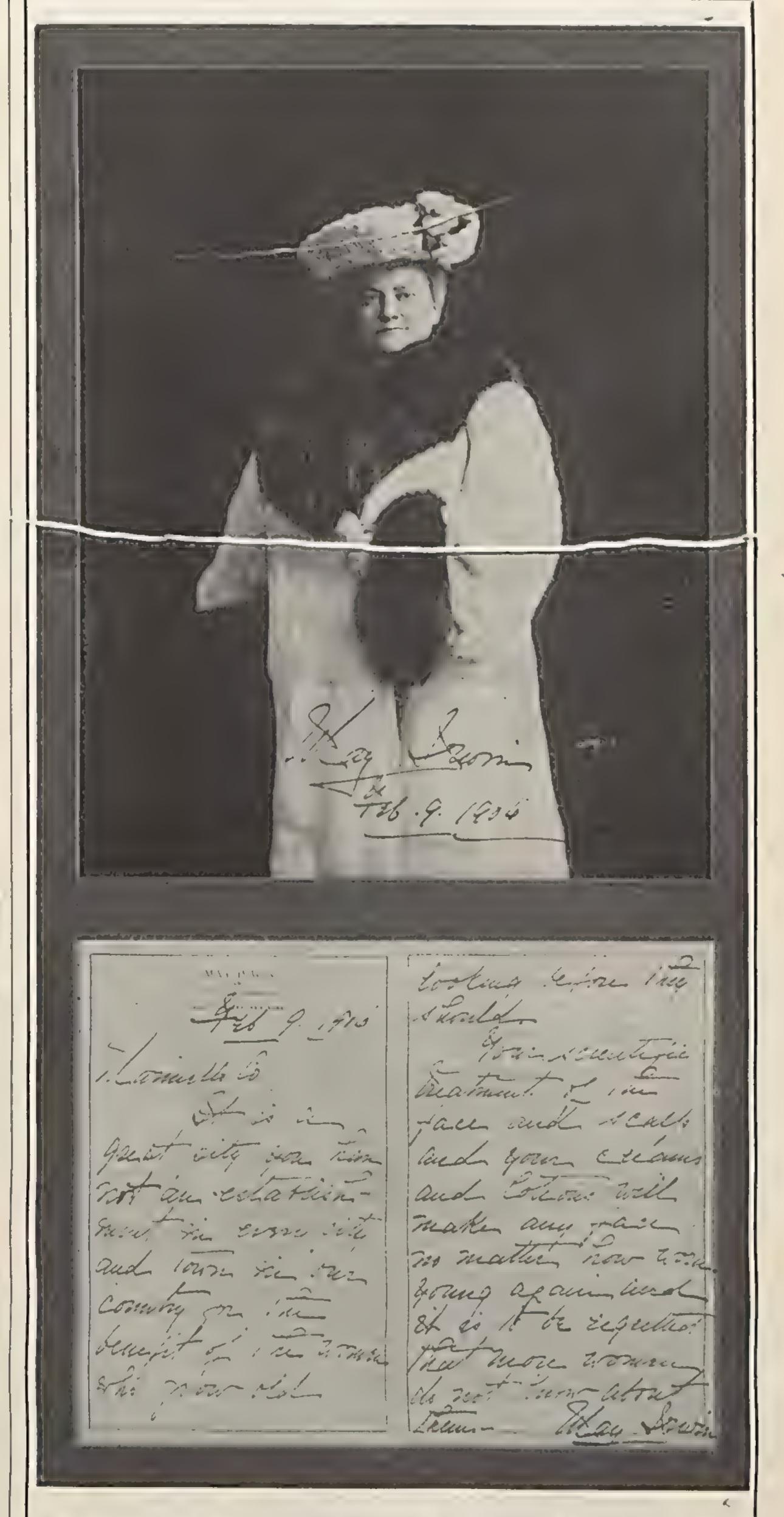
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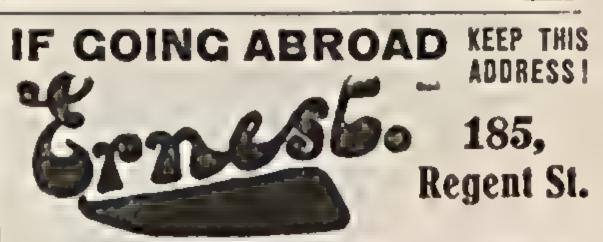
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The Well Dressed Man

(Continued from page 35.)

Nor is the dress a guest should wear to a wedding ceremony or reception in any way different from that he would wear for any other occasion of equal formality. It is not in the least incumbent upon him to wear a light waistcoat or necktie, and for him the black or dark gray morning coat is quite as correct in point of fashion as the frock.

THE DUTIES OF A BEST MAN

Generally speaking the duties of a "best man" are to attend to everything within his power in the management and detail of the wedding, with a view to saving the groom all possible trouble and anxiety. He ascertains who are to be the ushers, notifies them just what they are to wear, and where they are to meet for rehearsals of the ceremony, if there are to be rehearsals. If the ushers or any of them are out-of-town men, he informs them of the train or boat connections, ascertains from them when they will arrive, and meets them, or sees that they are met at the station and taken care of. He buys for them, and usually presents to them, the ties and gloves given by the groom, taking care to ascertain, or to have the shop ascertain, beforehand the correct sizes. He also selects and buys for the groom the gifts given by the groom to the ushers. It is his duty to present the ushers to one another (if they have not met) as well as to the bridesmaids, to arrange with the sexton of the church, if it be a church wedding, for rehearsals; to arrange the order in which the procession shall go up and down the aisle—consulting, of course, with the maid of honor as respects this—and to inform the ushers, either with the help of lists, or so far as possible without lists, how the guests shall be seated, so as to give preference to relatives and intimate friends. He should see that carriages are provided for the ushers to go to and from the church, and in case of a country wedding engages carriages to meet out-of-town guests at the station, deputing one or two ushers to attend to seeing that they are conveyed from the station to the church, and from the church to the bride's house, after the ceremony. was attached to the sides of the front On the day of the wedding he makes sure that the ushers are on hand, goes with the and cuffs of baby Irish lace completed the groom to the church at least fifteen minutes before the time set for the ceremony; suitable for summer traveling or for cool waits in the vestry, and at a signal that days at the seashore. The same idea would the bride is in the vestibule of the church, be appropriate for a serge or tussore frock and that the procession is ready to start, for an older child. proceeds into the chancel with the groom, and signals the organist to play the wedding march. The hats and gloves of the groom and best man are left in the vestry, not carried into the chancel. Immediately after the ceremony the best man sees that the witnesses are on hand, and that the proper entries are made in the church register, if they are required. He should take the wedding ring to the church to give the groom at the proper time, should fee the clergyman and sexton, and in short do everything which his tact and cleverness can suggest to save the groom trouble and insure the wedding's going off smoothly. He helps the groom change his wedding with three satin-covered moulds. The bib dress for his traveling dress; sees that his portmanteau is packed and delivered, wherever it is to go; pays and delivers the traveling tickets to the groom and, if the groom so desires, makes hotel and traveling arrangements for him. If the groom gives flowers to the bride and the bridesmaids as is the usual custom, it is his duty to order them, and see that they arrive on time; and he also gets buttonhole flowers for the ush-

Sometimes the out-of-town ushers are or old rose. the guests of the groom; who pays their expenses, but although this is a nice thing, it is not at all necessary. At any rate the best man should look after the ushers, and see that they are made comfortable, but unless the groom pays for their hotel rooms, it is best not to engage them, for, of course, some of the ushers might not care to have as expensive rooms as others, or might have a preference as to hotels. It is the best man's duty, however, to pay for everything provided by the groom, for which the groom, of course, provides him with funds.

It is most polite for the best man to put the out-of-town ushers up at his club, and after the bridal couple has left, to make them have as good a time as possible until they leave, after which he should attend to any business or commissions which the groom may have left undone, and make himself as generally useful to the bride's family as possible.

Of course the wealth of the groom has crush belt was of the same.

much to do with the wedding arrangements, and as to these the best man must consult him. He should also remember that he is a confidential agent, and therefore should not aid or abet in any silly practical joke that might make the groom or bride feel uncomfortable.

The Younger Generation

(Continued from page 44.)

opening to the elbow, by tape. The garment is shaped to the little figure by the under-arm seam which is continuous with the sleeve, as a nightingale is cut. The sleeve is an "open" sleeve, but is shaped slightly to the arm by its single under-arm seam, which is French-felled continuously with the side skirt seams. Make a slit straight down the middle back and front of the little garment, and set over each slit, a straight double box-plait of the material with a washable colored band down the middle, and cut away the pique underneath; making the closing at the back, with the buttons concealed under a fly. An inch-wide facing of red galatea is then set on around the sleeves, as a finish around the square neck-opening, covering the boxplaits flatly with the neatly stitched band, and all around the bottom of the skirt, where the plaits must be left open. With this smart little dress may be worn a black belt of patent leather, swung low, or one of white piqué. The dress may even be made more simply than this, by omitting the box-plait in back and front, and substituting a slit closing, with a button fly down the front, of the red galatea.

NEW FROCK MODELS FOR GIRLS

Several good features were combined in the little dress which I saw worn recently by a young girl of seven. It was made of tan-colored linen, and was fastened like 2 double-breasted coat on the left side, with brown buttons. The front was continued down to the hem, like a panel, and there were kilt-plaits turning backwards set along the sides and meeting in the back. "A threeinch band of the linen faced with dull blue formed the belt, which swung loose, and panel by two buttons at each end. Collar pretty and useful little frock, which was

SEMI-PRINCESS MODEL

Something similar in general features was the frock of Gobean blue rajah which I saw a pretty girl in her teens wearing one afternoon at home, not long ago. It was a semi-princess model—that is, it had the one-piece effect but was joined by a belt. The skirt portion had the same front panel, and the same kilted arrangement as had the small child's dress, but a wide band of the rajah, bound with dark-blue satin, went all around the skirt, above the kilts, and overlapped on the right front portion of the waist was bound in the same way, box-plaited in front, and ornamented with two buttons on each side. Likewise, the guimpe of the same material was bound around the neck and short oversleeves. and buttoned on the left side. The undersleeves were of white batiste, finished with a narrow Irish lace cuff, and the crush belt was of dark-blue satin with a broad silver buckle. This gown, also, might be repeated in linen to good effect, especially in buff

FOR DRESS OCCASIONS

Later, I saw the same young girl at an evening dance, where she was a charming picture of youth and innocence in her gown of pink silk marquisette over taffetas of a deeper tone. This little pink frock was also semi-princess, and had three inchwide tucks around the bottom. A long panel of the new embroidered net lace extended from the round neck down to the hem, and was confined at the belt by a crush ceinture. A deep fall of matching lace surrounded the skirt at knee hight, and two pink chiffon roses were set where it underlapped the front panel, one on each side. A narrow flat plaiting of Valenciennes lace surrounded the low round neck and elbow sleeves, the oversleeves being made of the lace that surrounded the skirt. Wide bows of pink moiré ribbon were used for the hair-dressing, and the

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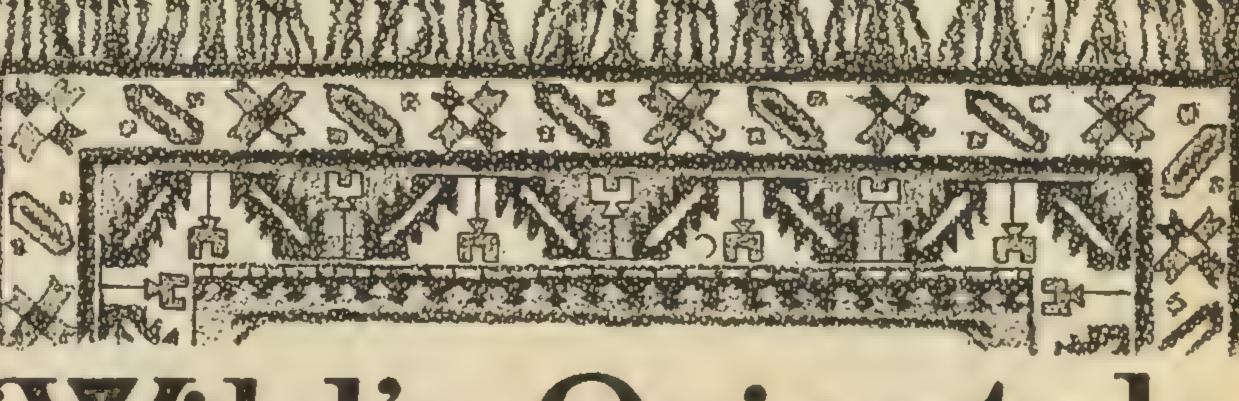
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[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply and state page and date.]

effort may preserve her face in unlined freshness for very many years. These results must never be expected from haphazard methods, and the great impediment to success in any of the best treatments is the restlessness and hurry characteristic of the age. Few women seen to have enough perseverance to carry out a treatment faithfully to the end of the prescribed course. Almost all remedies of a reliable kind work treatment is invariably "patience."

ELECTRICITY AND CREAM

I recommend an electrical process in combination with cream, of which I have had a full demonstration. Numbers of our best known actresses take regularly weekly treatments from the originator, and the cream is sold in surprisingly large quantities, considering that it is not to be found at any of the drug or department stores and must be ordered direct from the maker. It is made fresh for each purchaser, so that not a drop of preservative enters into the composition, and it is never more than seventytwo hours old when ready for delivery. This cream is a combination of the pure imported oils and every jar is prepared under the personal supervision of the face specialist who is the originator. It is a delicate blend of healing and nourishing agents of proved therapeutic value to the complexion. Used as directed the tonic effect upon relaxed facial muscles and the attendant flabby condition is pronounced. The flabby condition in question is the cause of lines and wrinkles, so that the benefits to be expected are easily to be guessed. The cream is softening, whitening, refining and beautifying, besides having the most delicious fragrance, which alone disposes one in its favor, and as a cleanser of those minute safety valves of the skin-the pores-it is difficult to equal. If it be used before motoring the skin is given a perfect protection which is no less effectual under any weather conditions. The price is \$1 a large jar.

The electrical treatment used in conjunction with this cream where conditions give rise to the necessity is carefully thought out and scientific, due regard being paid to every detail. It increases circulation and creates skin activity, bringing the muscles into healthy condition; it is stimulating in its action. Women whose faces have become drawn, or lined from illness, will find the treatment exceptionally helpful, and where there are relaxed or flabby conditions the results are remarkably good. In the directions for use it is stated that the face is to be gone over with a small piece of ice near the close of the treatment, and if used as directed, one gets some of the effects of electricity, the tissue being hardened, the circulation stimulated and the muscles healthily contracted.

AN EXCELLENT DUSTING POWDER

Deodorizers of many varieties have been mentioned from time to time in this column, but seldom indeed have I found anything so satisfactory as a deodorizing dusting powder which has justly earned praise and countless patrons. The woman who has never given a thought to her need for just such a preparation should pause for a moment to consider the many uses it fills in daily life and the inestimable benefit conferred by the absolute elimination of every odor of the body. The necessity for a preparation of this kind is more imperative in some cases than in others, but almost without exception there is some purpose for which the deodorizer will be found invaluable. A commonplace but very

general usefulness is fulfilled by dusting it over the dress-shields on a warm day, since this prevents any possibility of odor from perspiration, and so popular has the powder become for this purpose that shields are now sold whose preliminary treatment EVER have I been more deeply im- with this deodorizer makes them absolutely pressed than now with the great sweet and fresh after even the most trying advance in knowledge in regard to of the dog days. The latter are covered the care of the person, as there is now no with absorbent lint and are remarkably question but that the effects of time can cool; they absorb like a sponge and destroy be overcome up to an age which in earlier all odor of perspiration. The powder centuries would have extended beauty's should be dusted over the entire person sway for many a year beyond two score. after bathing; it is pleasantly cooling as The science of the care of the skin has well as agreeable. Where the feet are apt reached a point where one can rely on re- to perspire in warm weather it will be sults, and the woman who is willing to give found especially grateful, since it absorbs enough of her time and money to the and deodorizes at the same time. The basis of the preparation is a coal tar, which differs from carbolic acid in being agreeable in odor, healthful and absolutely harmless. Whatever it touches it instantly deodorizes, and in combination with this quality there are wonderful healing properties which add greatly to its value. The little cardboard box, with shaker top, in which it is contained, costs very little, and especially at this season of the year, with the slowly, and the watchword to successful long, hot summer before us, I know of no more sensible purchase.

A new and delightfully fragrant perfume comes from a famous English house, and was especially made in honor of the Czarina of Russia. Although rather Oriental in character, it is one of the most compellingly sweet essences we have had from over seas for some time.

THE TREATMENT OF HAIR

Much really scientific study has been given recently to the subject of the hair and scalp with a view of supplying the conditions and elements necessary to a well-nourished, healthy scalp and luxurious hair. As a result we have numbers of reliable treatments, among them being one which fully justifies recommendation. It is based on a thorough knowledge of the subject, experience and common sense, and consists simply of the systematic use of four preparations, each having some special service to perform in the care of the hair. The first of these is an oil to be massaged into the scalp before a shampoo, and this adds greatly to the invigorating effect of the massage movement; it also softens the scalp, making it pliant and flexible, loosens any dandruff, opens the pores and prepares both the scalp and hair for the cleansing process which it precedes. The shampoo jelly next on the list leaves the hair soft and lustrous, the scalp cool and moist, cleansing both thoroughly, and removes every trace of dandruff. This, as well as all the other preparations, is sold singly and comes in aseptic collapsible tubes, which are both convenient and sanitary, at 25 and 50 cents each. It is a bland, neutral, semi-liquid soap of pure quality, especially easy to carry for the traveler on account of the convenient form in which it is put up. The hair tonic, which is, after all, the most important of the series, is remarkably stimulating and vitalizing in its effects. It contains in solution the nutritive and fertilizing elements necessary for hair growth, and is agreeable to use. Each day the hair should be moistened with it and the scalp gently massaged, for being used in this way it not only nourishes the hair roots but acts as a preventative against the diseases to which the scalp is subject. Another point which will be of interest to many is that it will not discolor white hair. Price 50 cents and \$1 a bottle. The fourth preparation is an excellent brilliantine which gives a natural sheen to the hair, and costs, 50 cents a bottle.

An interesting preparation of almond meal is to be used like soap, and, true to its well-known propensity, will whiten the skin and make it clear and soft, besides cleansing it thoroughly. Price 25 cents a bottle.

If you think of building, or want to know how to furnish a summer cottage, bungalow or camp, the next number of Vogue will be of special interest to you. In it you will find artistic schemes of furnishing, ideas of interior and exterior adornment, and many helpful hints along lines of fashion and good style. Profusely illustrated. On sale Saturday, May 7. Price 15 cents.



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The Sonya Automobile Box has every conceivable requisite for the care of the skin while touring, and anyone who once has had this marvelous little traveling companion will surely never be without it. In it is contained everything necessary to cleanse the skin thoroughly after a motor trip and also those preparations so highly essential to counteract the roughening and coarsening influence of exposure to strong winds and sun.

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VOGUE PATTERN DEPARTMENT







O 1643.—Dainty room-gown of white China silk over pale pink albatross. A two inch beading is laid on every seam; and through the upper part pink ribbon is drawn. The shoulder is laid in plaits which makes fulness over the bust and at the back. The materials required to make this model in medium size are 51/4 yards of albatross 40 inches wide, 9 yards of silk 27 inches wide, and 13 yards of beading. This pattern is cut in 9 pieces including the foundation. Price \$1.

No. 1644.—A charming breakfast cap of white net and broad white valenciennes. It is fitted to the head on a 3 inch band of pink satin ribbon, and rosettes of ribbon are placed at either side. The materials required to make this model are a 41 inch square of white net, 5 yards of lace 5 inches wide, and 21/2 yards of ribbon 3 inches wide. Pattern cut in 1 piece. Price 50 cents.

No. 1645.—Dainty pair of open drawers made of white batiste trimmed with a narrow insert of embroidery. There is a fitted yoke at the bottom of which a ribbon is run through embroidered eyelets. The ruffles are continued up the side of the drawers, where they are left open, and held together by means of ribbons. The materials required to make this model in medium

size are 31/2 yards of batiste 45 inches wide, 8 yards of beading 1/4 inch wide, and 2 yards of ribbon. Pattern cut in 3 pieces. Price 50 cents.

No. 1646.—Comfortable dressing jacket of figured silk, cut all in one piece. At the back there is a black velvet ribbon, which is slipped through embroidered eyelets and tied in a bow, with long streamers hanging. Ruffles of plaited net trim, and white silk frogs are used to fasten. The materials required to make this model in medium size are 2 yards of silk 36 inches wide, 21/2 yards of net ruffling and 21/2 yards of ribbon. Pattern cut in 2 pieces. Price 50 cents.

No. 1647.—Negligée of pink flowered organdie with a Greek border of valenciennes inserting finished with the same edging. Broad pink ribbons, slipped through embroidered eyelets, form an Empire waistline, and rosettes with streamers are placed at the front. The materials required to make this model in medium size are 71/4 yards of organdie 30 inches wide, 2 pieces of insertion, 4 pieces of edging (10 yards in 2 piece), and 4 yards of ribbon. Pattern cut in 3 pieces. Price \$1.

Note.—These patterns are cut in sizes from 34 to 40 bust

and 22 to 28 belt measure.

No. 1646



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Fine Knit Mesh Drawers

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The lace trimming is securely sewed on and then overedged on both sides, giving a very strong, attractive and dainty finish. They are "ready-to-wear" after washing and drying, twithout ironing. They are adjusted at the waist with a tape which ties in front under a loop, preventing the garment from sagging. All edges have broad hems, giving a smooth, flat finish which will not chafe or feel uncomfortable. These drawers are cut in full sizes and after laundering will be found to fit and not draw and become uncomfortable, as is the case with poor patterns or skimpy sizes.

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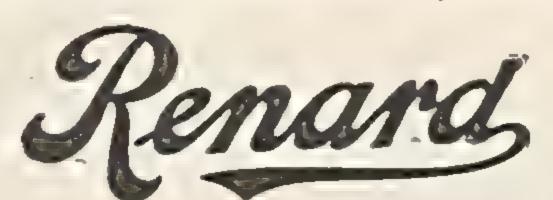




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At this season of the year you might prefer to sail direct from New York to one of the Mediterranean ports. It would be easily possible to cross over to Cairo, and spend a few days on the Nile. Many travellers, however, prefer to go straight from Naples to Rome, and thence to Florence, Pisa, and Venice. After crossing the northern frontier of Italy, an infinite number of routes are open to you. For instance you could cross the Rhone and proceed directly into Switzerland, or you could travel directly north to Paris, and afterward to London.

Another very attractive itinerary for the traveller in Europe has Hamburg for its first stopping place, with easy access to Berlin, Dresden and Munich. The romantic Rhine Valley is of great interest to every tourist, while Bayreuth and Leipzig offer unequalled opportunities to the lover of music—especially the music of Wagner. Incidentally, the celebrated Passion Play is to be produced next summer at Oberammergau, for the first time since 1900, giving the American traveller still another incentive for visiting Germany at that time.

Of course, it is impossible in this space to sketch more than the bare outlines of one or two attractive trips in Europe—but plenty of alternative routes will occur to every reader. It is distinctly understood that the present opportunity is very different from an ordinary "tour," with its unwelcome intimacies and restrictions. Vogue wishes you to be at liberty to go wherever you please, thus securing the greatest possible amount of pleasure and profit from your trip.

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